

TEXT-BOOKS OF TECHNOLOGY

MILLINERY

THEORETICAL & PRACTICAL

CLARE HILL

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TEXT-BOOKS OF TECHNOLOGY

EDITED BY

PROFESSOR J. WERTHEIMER

B.Sc., B.A., F.I.C., F.C.S.

Principal of the Merchant Venturers Technical College, Bristol

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Edited by PROF. J. WERTHEIMER, B.Sc., B.A., F.I.C., F.C.S.,
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THEORETICAL AND PRACTICAL

BY

C. HILL

INSTRUCTRESS TO THE WEST RIDING COUNTY COUNCIL
AND CITY OF LEEDS EDUCATION COMMITTEE

WITH NUMEROUS DIAGRAMS

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WITH ADDITIONS AND NEW ILLUSTRATIONS

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PREFACE

AMONG the variety of subjects taught in classes held under the auspices of Technical Education Committees, as well as various School Boards, in the counties and county boroughs, Millinery has deservedly won a popular place, though necessarily, from the wideness of its scope and the short experience of its teachers, it has proved a most difficult subject to master. The cry of teacher and student alike is for a manual dealing with subject-matter that has hitherto proved too elusive for them to grasp, or not been included in their curriculum or training course. After many talks with teachers and students, and discussing the points of shortcomings, the author has endeavoured to compile a treatise which should be as concise and simple as possible, yet fully meet the demand, and thus makes no apology for offering the result of much wide and practical experience to the public, venturing to think that notes

on Pattern-taking (Part I.); Colour and Form, Drafting on Geometrical Principles, and Draping (Part II.); Renovations, Trimmings, Stitches used in Millinery, Widths and Costs, and Identification of Materials (Part III.)—all subject-matter of the greatest utility to girls studying for business purposes, or to qualify themselves for the certificate of the City and Guilds of London Institute—more than warrant her in the assumption that this little book will prove a boon and friend to those who study its pages. And here she would like to utter a warning, yet encouraging, note, in order to correct the misapprehensions of such as take up the study of this subject with vague ideas, imagining it easier to assimilate and master than its kindred subjects, so that when they have learnt the technicalities of bow-making, the method of arranging a few flowers, feathers, or a bit of lace, they suppose they have become mistresses of the whole art. She would like to inform them that ‘trimming’ alone is not millinery in the real sense, but only the fringe; and the artist who cannot build confections made up of various comminglings of materials into charming form and shape cannot

properly style herself a milliner. SHE only can justly claim the designation who, having well studied the multiplicity of trifles that are included in, and essential to, the creation of the *made* article, has through practice become an adept in building them on wire and other foundations. This plain statement of a recognised fact should not, however, discourage the novice, but tend rather to inspire her with determination to bring the requisite amount of perseverance and painstaking industry to the task that will assure her a certain success, and will evidence the possession of what our American cousins call 'real grit.' To her surprise, possibly, she will find herself able after a while to contemplate the mass of knowledge to be acquired with the calm complacency which will materially assist in keeping her level-headed, and in bringing the desired issue to her studies.

Deftness, expertness, ability to copy, originate, and design come to the many but by constant, untiring effort, and though the genius may leap to fame at a bound, the steady, persistent plodder, like the fabled tortoise, will not be found far behind at the end of the race.

It has been well said that nothing is much esteemed when lightly won, and to cease pursuing studies because they require more laborious effort than one expected, where, instead of a primrose path of ease, a thorny one of toil looms darkly before, is most discreditable ; bespeaks, indeed, a nature wanting in the very elements that make for success, and premise failure in almost any undertaking.

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Portions marked thus * are essential items not included in any other work on Millinery, and 'Covering Shapes with Material' and 'Drawn Work' are more fully treated.

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MILLINERY

THEORETICAL AND PRACTICAL

PART I

BOW-MAKING

Points to remember when making Bows.—

In no case should the novice essay bow-making with the material she intends for the ultimate trimming of her hat. She should always master its difficulties by first practising with strips of book muslin or tissue paper, taking as much care when modelling with these materials to ensure an uncrumpled appearance as if the material itself was being manipulated. Economy is not only achieved by this means, but dexterity, the lightness of touch, the finger knack or skill, and the power with it, to handle perishable material without deleterious effect.

The chief characteristics of a well-made bow are—

I. That all loops and ends must be firm at one part, *i.e.* the root, to which they must be

secured, or some will hang limply and the bow lose the smart effect it ought by right to possess.

II. It should have but one common centre or root, to which all ends and loops must be attached.

III. The fold of loop must be round, *not sharp* in outline.

IV. The finished bow must retain all the freshness of, and be as free from creases as was the material prior to its manipulation.

Requirements for Bow-making—

2 reels black and white cotton, No. 10.

1 packet needles (straw), No. 5.

Mounting wire.

1 ring fine silk wire, colour of material being used.

Ribbon, silk velvet, etc.

Shape or Form of Bow.—In regard to shape or form of bows, general principles only can be given, and in order to keep up to date the student will need to study the fashion most prevalent at the time of her essays. A description, however, of the salient features of a few standard bows that are never out of date, yet are not always readily recognised when named to the student, may not come amiss. The chief of these are—

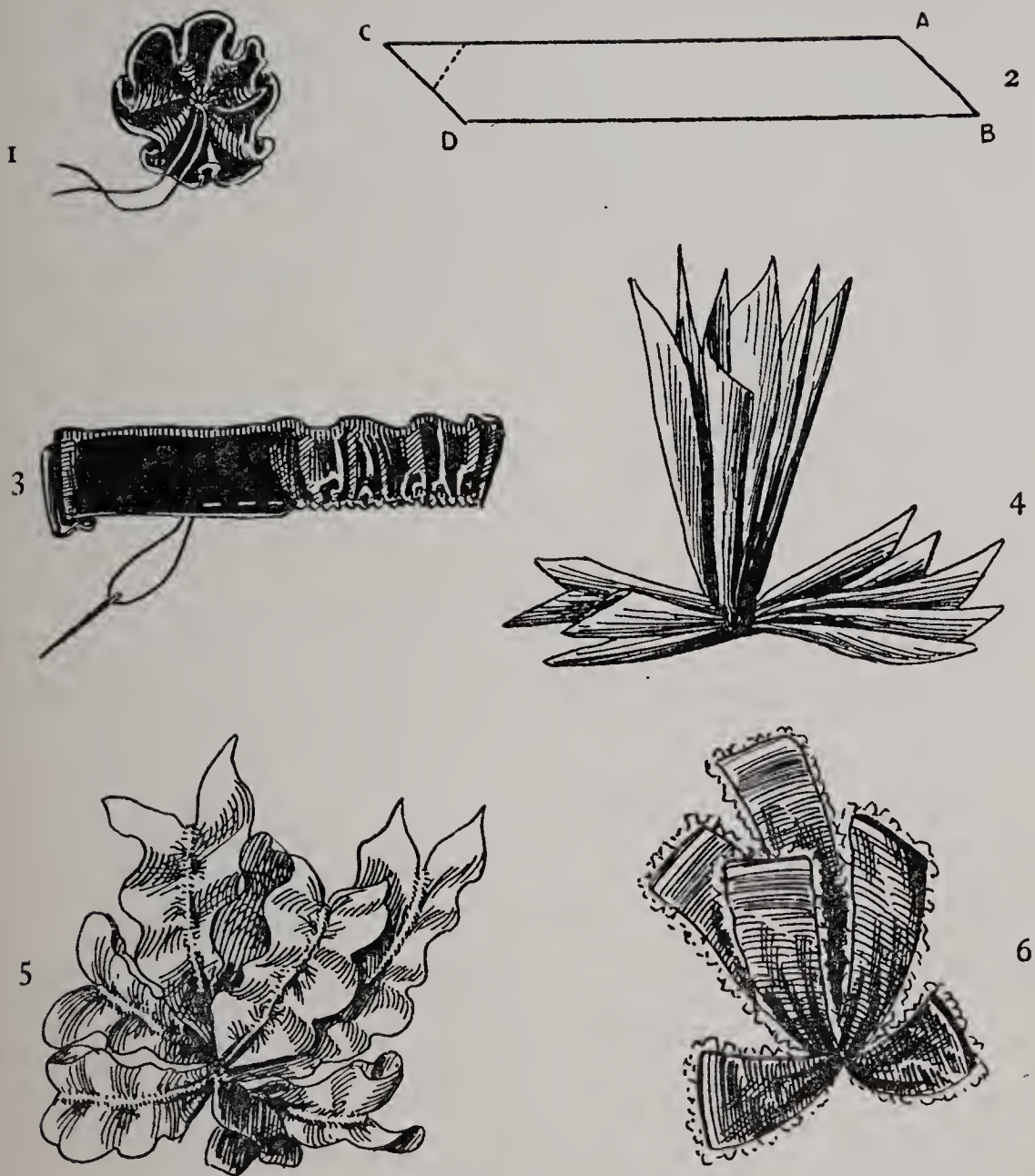


DIAGRAM I.

Standard Bows.—The Rosette, Butterfly, Loop Rosette, Alsatian, and the *Tied Bow*.

The Rosette.—The Rosette (Diagram I., Fig. 3) can be made in its smallest form with either 1 yard of ribbon about 2 in. or 3 in. wide, or with a crossway piece of velvet; if made of the latter material it must measure 4 in. or 6 in. in width to allow for it being used double. The ends are separately joined by doubling down B to A and C to D, as Fig. 3, Diag. I., wrong side uppermost, and back-stitched, so as to take in the whole of coloured selvedge; the seam is then turned inside out and straight ends formed, as shown by Fig. 3, Diag. I. After gathering along the cut edges the thread must be tightly drawn up, one end of the velvet twisted into the centre, and the whole gathered portion secured to a circular-shaped piece of stiff net, the size of a sixpence.

Loop Rosette.—The Loop Rosettes are more generally made of ribbon than velvet, but when of the latter each cut edge must be narrowly roll-hemmed first by turning the edge down twice and slip-hemming (Fig. 5 on left-hand side of Diag. XLIII.); one end of the velvet or ribbon should be pleated or gathered into the smallest compass possible to form a root, then about 3 in. to $3\frac{1}{2}$ in. of the ribbon (for a

medium-sized rosette) is taken over the forefinger, pleated upwards, and secured to the root by twisting the mounting wire or cotton twice round tightly, this process being continued every succeeding 3 in. or $3\frac{1}{2}$ in. until the rosette requires but one loop to finish it. This one should measure 4 in., as $\frac{1}{2}$ in. is turned in when pleated or gathered and slip-stitched to the first, so that no beginning or end is *en évidence*. Though but a simple bow, the Loop Rosette requires great care in its manipulation, otherwise, should each loop not have been stitched to the starting-point, but to each other, a gap would be left in the centre, and more stitching would be required in order to draw the loops closely together.

Butterfly Bow.—The Butterfly Bow is formed by two equal loops and two equal ends triangular in shape. 1 yd. of ribbon 6 in. wide will be found sufficient to make a proportionate bow of medium size. When the ribbon is reversible it can be divided into five parts, the first of which should be $8\frac{1}{2}$ in., the second 7 in., the third 8 in., the fourth 4 in., the fifth $8\frac{1}{2}$ in. The first division should be gathered along the divisional line to $\frac{1}{2}$ in., and cotton or mounting wire twisted twice around the gathered part very tightly to form the root. The loop is made by gathering at the second divisional

line, beginning at 7 in. at one edge and slanting to 8 in. at the opposite edge (this is done in order to make the lower edge of loop less in size than the top). The loop is then made fast to the root and the ribbon twisted once, so that the short side of the third division comes to the lower edge. After gathering this division, the ribbon is taken to the back of root and made firm. The fourth division is then twisted over the root to form tieover, or *body* of Butterfly, then taken to the back and fastened, so that the fifth division forms the second end. The ends must then be cut at opposite angles, and the bow is finished.

The Alsatian Bow.—The Alsatian Bow is made with uniform loops, the under ones generally reaching from ear to ear round the front of a bonnet (that of a nurse, for example), and usually has a loose tieover.

Tied Bow.—The Tied Bow may have as many loops as desired and of any size, but can only have two ends. It is made with an uncut length of ribbon. The best effect is obtained by making the loops very unequal in size. The great point to remember in making this bow is that the ribbon must invariably be taken from left to right or *vice versa*, and the loops made alternately. If this is not strictly adhered to, and two or more loops be made on

the right or on the left side before one on the alternate side, when the bow is completed and the last end knotted—as it must be—around the centre, these loops will not be firm at root, but resolve themselves into one loop, and the bow will lose the form intended.

Drawn Rosette Bow.—The Drawn Rosette Bow is made as a rosette with the addition of tucks, in which a cord or wire is sometimes inserted, and occasionally a puff is introduced at centre.

Bow made of Ends.—The fourth figure on Diag. I., a bow made of ends, when made of a good ribbon that will stand erect without the aid of a wire, forms a stylish front trimming for a hat. $2\frac{3}{4}$ yds. of ribbon 5 in. or 6 in. wide would be required. This should be cut up in lengths, four 9 in. long, three $\frac{1}{2}$ yd. long; the four 9 in. lengths should be pleated in the centre and tightly bound with cotton or mounting wire, and the three $\frac{1}{2}$ yd. lengths sewn together, first in their centre, then *on* the centre of the four 9 in. pieces; the remaining $\frac{1}{4}$ yd. must be passed around the three $\frac{1}{2}$ yd. lengths after their six cut edges have been arranged in the hand perpendicularly, and the two ends of the 9 in. twisted in front of the six upstanding ends, then taken over the root of the four ends forming the horizontal and lower portion of bow in front, and

secured at back of bow at the root, and thus forms a double or twisted tieover.

Gathered or 'Tucked' Bows.—Gathered Bows can either be made by running a small tuck to form a casing for wire in the centre of a 7 in. or 8 in. ribbon (as Fig. 5, Diag. I.), or by making narrow hems at the edges of the material used. It is usual when making this variety of bow in chiffon or tulle to double the material and make flat casings. Before manipulating the gathered lengths into bows the running threads are best drawn up to the length required for making the form of bow desired. The loops and ends are then arranged in the ordinary way.

To stiffen Soft Ribbon.—When making a bow of soft ribbon, the upstanding loops of which must be stiffened, a fine wire the colour of the material must be requisitioned. This should either be sewn at each edge of the ribbon, by turning the selvedge over the wire and neatly hemming down with fine sewing silk the colour of the ribbon, or by lightly securing the wire up the centre of the ribbon by tying at top and once each side of loops.

Fan-shaped Bows.—Fan-shaped Bows may be made in *lace*, chiffon, tulle, silk, or ribbon, by taking $\frac{3}{4}$ or 1 yd. lengths of material and running tucks to case the wires, as illustrated

by Fig. 1, Diag. II.; Fig. 2, Diag. II., showing fan when finished.

When it is desired to make this style of bow in piece material, as silk, satin, etc., the top cut edge must be neatened by either roll or French hemming (Diag. XLIII., Fig. 6). Piece velvet bows should always be made upon a small foundation, so as to avoid overlapping and bulk at centre.

WIRING LACE

Wiring Lace.—Whether fans or loops are used in lace bow-making, good wiring is an essential that must have proper attention. In wiring insertion with a straight edge the wire must be sewn on $\frac{1}{2}$ in. from edge with a button-hole stitch. When scalloped or having a pointed edge the wire is sewn below scallop at the straight line. If the scallop or point be very deep and the lace very soft it may be found necessary to wire around scallop with a still finer wire, as, for instance, one strand drawn out of a ribbon wire. When the insertion is more than 3 in. or 4 in. wide a third wire is often sewn along the centre.

Lace Coquilles.—When wiring lace for coquilles (Diag. II., Fig. 4) the wire is sewn on widthway (Fig. 3, Diag. II.), and one piece of wire, generally the first length, is cut

several inches longer than the others. To this, after the lace has been gathered, the others are secured.

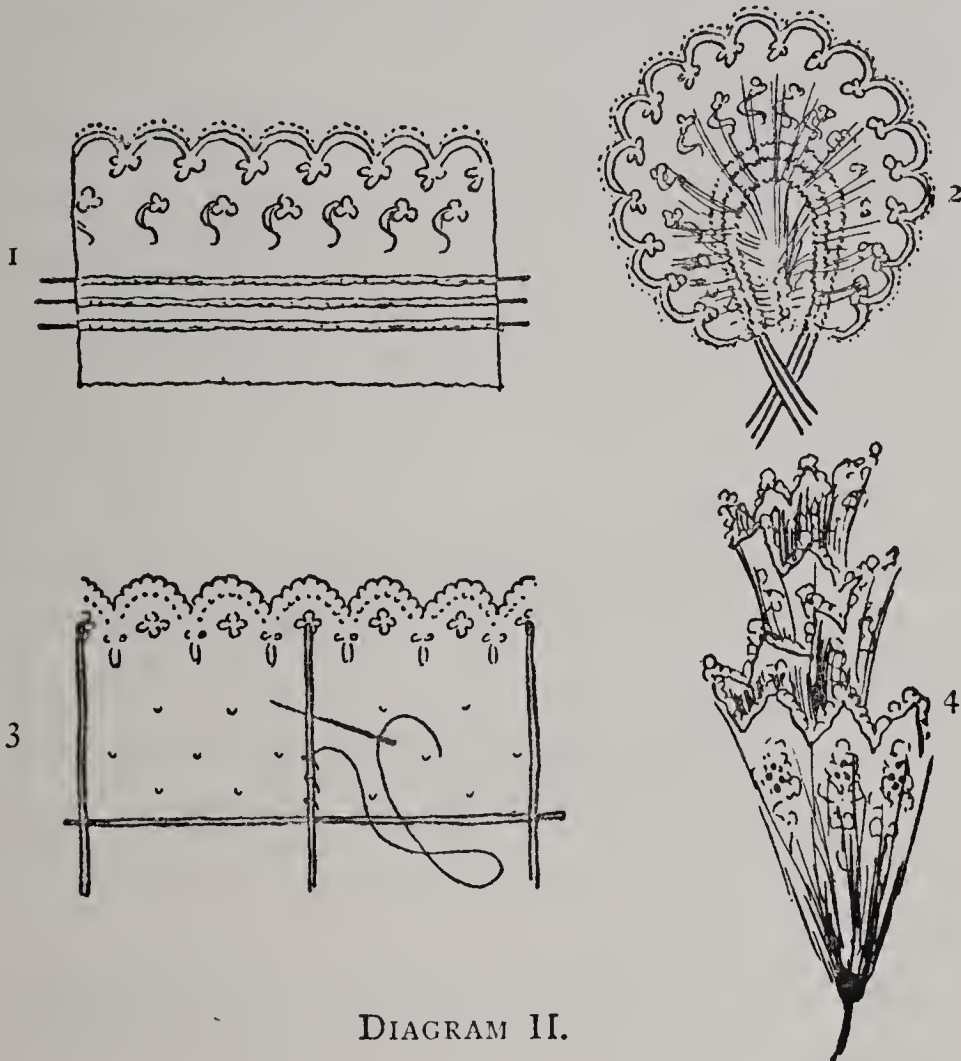


DIAGRAM II.

BANDEAUX

Bandeaux.—Bandeaux vary in form according to the purpose for which they are required.

For lessening Head-size.—The 1 in. wide circular form is generally used in order to lessen the head-size of hat. A 2 in. piece of stiff net is so doubled that the cut edges meet

at centre, and a flat or ribbon wire sewn on at folded edges; this is joined into a round and covered with a crossway piece of velvet, pulled over, and slip-stitched (Fig. 4, left side Diag. XLIII.).

Bandeau for 'Tilting' Hat at side.—The bandeau used for 'tilting' hat at side is made in buckram, and is generally straight at top edge and sloped from $\frac{1}{2}$ in. at ends to 1 in. or more at centre of bottom edge. The *wrap* or join of fine wire is always put at straight or top edge.

Bandeau for back of Hat.—When required for tilting the back of a hat the bandeau is shaped to leave small ears on either side and covered with two pieces shaped as the bandeau and slip-stitched together at the edges, or as Diag. III., Fig 1, when the cache-peigne would cover the stitches.

Bandeaux for Light Hats, as those made of Chiffon.—When bandeaux are required for hats composed of light material, as tulle or chiffon, they are invariably made of stiff net, and instead of being covered with velvet the wire is simply bound with sarcenet ribbon.

VELVET TRIMMINGS

Velvet Folds.—French folds are made with crossway widths, and must be on the exact

bias if good results are to be obtained. When making the simple rouleau (Fig. 2, Diag. III.) the material should be cut twice the width it is intended to be when finished. The way of making it is to draw the cut edges together. This fold is often used for neatening the wire around straw brims, or as trimmings for side-band of hat crowns.

Double or French Folds.—The width required to make a double or French fold is exactly twice

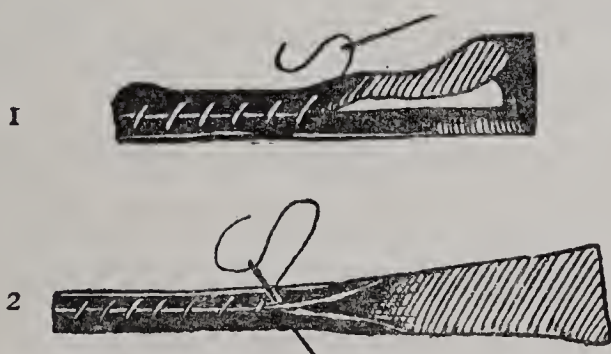


DIAGRAM III.

and a half as much again as it is required to be when finished, plus $\frac{1}{2}$ in. for turning. The top cut edge is folded down exactly the depth it is intended the fold shall be when finished; the bottom cut edge is turned in $\frac{1}{2}$ in. and folded up half way onto top fold and then secured to, not through, it. This fold is often used as a centre one on brims of the Turban and Toreador type, also for bonnet strings when a good match in ribbon or ribbon velvet is not procurable.

‘Points’ and ‘Ears’ of Velvet.—Points of Velvet are generally made by folding down half the slanting selvedge of a crossway piece, pile upon pile, as in the preliminary preparation of a Velvet Rosette (Diag. I., Fig. 2), only in this case the point formation is retained. The tiny point of velvet is secured at its cut edge to the wrong side of the larger piece by under-hemming stitch (Fig. 3, left side of Diag. XLIII.), and the sides of the point are then finished by making a tiny rouleau hem, which is secured to back of velvet by slip-hemming stitch (Fig. 5, Diag. XLIII.).

Velvet Ears are made by taking two corner pieces from a crossway width, fitting one to the other pile to pile, stitching together two sides, and turning them right side out.

HEMMING VELVET

Preparing Velvet for Folds.—Widths of bias velvet intended for loops and bows are generally neaten by turning down the cut edges twice to form a narrow rouleau hem ; the cut edges of widths of velvet for twists, etc., are only turned down once, and then under hem-stitched to the back of the velvet width.

STRAW SHAPES

Wiring Straw Shapes.—It is always necessary to remove the wire found on a ready-made straw shape, for the simple reasons that the filaments covering it are loosely woven, it is generally placed too near the edge of brim, it is too lightly attached to the straw shape to either ornament or serve any useful purpose, and also because of the utter impossibility of making velvet fold or fancy lining look well when sewn over it. As, however, the shape would soon lose its proper form denuded of its wire, another must be sewn on about $\frac{1}{2}$ in. from the extreme edge.

Choice of Wire.—When it is intended to adorn the brim with fold or fancy lining, a fine wire is the proper kind to use; if to be uncovered, a satin wire for preference. The buttonhole-stitch should be used for sewing fine wire in place, but the satin wire must be secured by taking a long stitch between the straw shape and the under side of wire, and a small stitch through the straw and the silken filaments of wire, alternately. Great care is necessary during this operation to prevent the filaments separating, and so spoiling the finished appearance.

Fullings.—Seeing that the style, general make, and method of arranging fullings on hat edges,

like the form of bows, change with every caprice of Dame Fashion, general directions only can be given ; yet, as alterations from time to time are nearly always trivial in character, by careful attention to the details of those given herein, and keeping herself in touch with such as may appear, the student should find no insurmountable difficulty present itself.

Rucked Edges. — For instance, 'Rucked Edges' are simply crossway pieces of velvet,



DIAGRAM IV.

silk, or satin, etc., measuring when joined in a round twice and a half as much again as the circumference of hat edge. Thus if the measurement of hat edge be 40 in., that of the silk should be 100 in., or two yards and three-quarters round (3 in. deep). Both hat edge and silk must have marks put at the $\frac{1}{2}$ and $\frac{1}{4}$ divisions ; the silk should then be gathered at both cut edges, one length of cotton to each quarter, and placed face downward on the upper side of brim, with one gathered edge to edge of that. When the fulness has been evenly apportioned

it should be secured by a long stitch (Diag. XLIII., Fig. 9) along the gathering thread. The silk is then turned over and the second edge turned in at gathering thread, and slip-stitched down to the under side of brim. The effect is much improved if the material is not taken very tightly over edge. Another way of doing these edges is to draw the fulness in a diagonal direction before stitching the second edge to the under brim of hat. Yet another way of preparing these fullings is to turn down the cut edges $\frac{1}{2}$ in. and make a $\frac{1}{4}$ in. tuck, in which a cord or wire can be inserted. When this is done the running thread is drawn up to the exact size of the edge of hat; one edge of the material is sewn to the top side of brim, a small stitch being taken through the gathering thread to hat brim and a long one made on the under side of brim; the second edge of material is then secured on the under side of brim with slip hem-stitch. A very pretty fulling is made by taking a cross-way piece of material—chiffon for choice—and running five or more tucks closely together to encircle the hat. This fulling is arranged on the hat in the same way as the preceding one. Another, nearly as pretty, can be made by running the tucks widthway instead of lengthway; the quantity for the length of this style is reckoned by taking the measurement of the

circumference of hat and adding 1 in. or more for every tuck. The width is generally twice as wide as it is intended to be when finished.

Binding Plainly.—Two or more crossway pieces of material, measuring $1\frac{1}{2}$ in. *through* the width, are joined by back-stitching selvedges together; these are then stretched round the hat brim to obtain the exact size; the surplus cut off minus $\frac{1}{2}$ in.; the material joined in a round and placed wrong side uppermost on top side of brim; the edges of material and hat are then back-stitched together, and the material turned over edge and slip-stitched down.

Tucked Linings.—Full linings for under brims are as varied as the full edges, and like them prepared by tucking, gathering, etc., and should be sewn just above the wire.

PATTERN-TAKING

Obtaining the Pattern for a Plain-shaped Lining.—Pattern-taking must always precede the plain-shaped lining of straw or felt hats, as it must fit to perfection. The method of doing this is to take a sheet of paper, fairly soft, though not too soft, and cut out a section (Diag. V., Fig. 1); the curved-out portion is then placed to headline on the hat brim (Diag. V., Fig. 2) and all paper beyond edge

cut away. This process is repeated till the entire pattern is obtained, when the pieces are carefully pinned together, placed on a second sheet of paper, and the pattern cut—if the shape be flat-brimmed—in one piece from it.

Interlining.—Before sewing on the velvet or silk lining the brim is always covered with

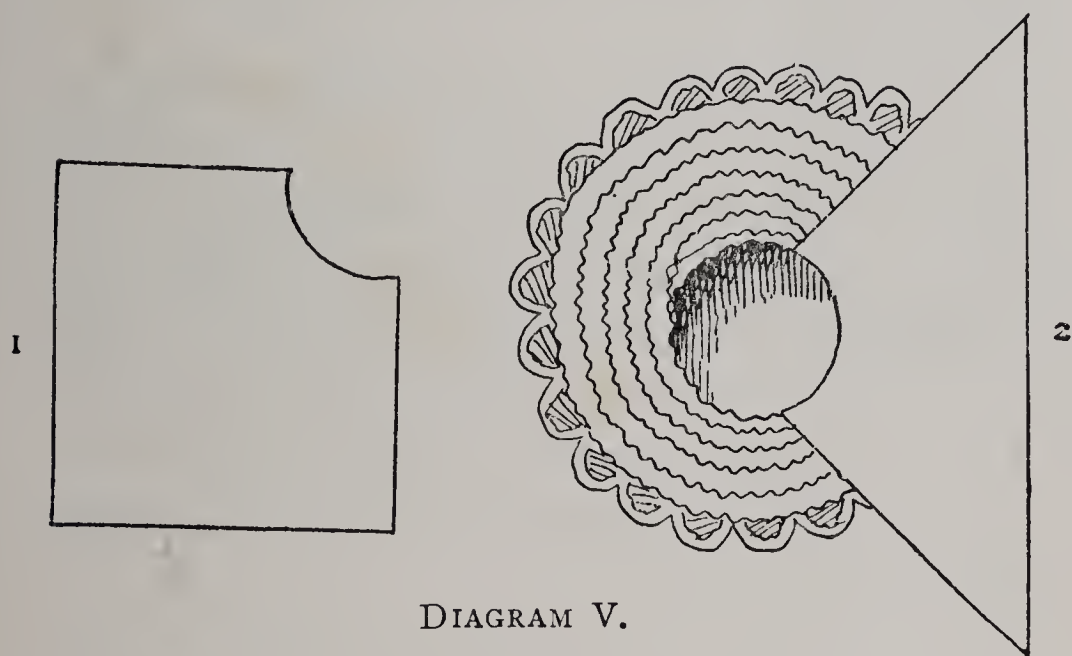


DIAGRAM V.

a piece of muslin cut to the shape of pattern taken; this is to prevent any roughness or inequality of straw pressing against the shaped lining and causing an unsightly appearance when finished. If, however, the interlining be put on badly, or not made to fit perfectly, the result will be as bad as if not worse than it would have been without it. In cutting the shaped lining that side of paper pattern which was against

the straw shape must be placed *downward* upon the material used, and if it happens to be velvet due care must be paid to pile and shade (*see* Diag. XXXI. and instruction contained on page 62). The turnings for edge should not exceed $\frac{1}{4}$ in., and for head $\frac{1}{2}$ in., except in the case of a Gainsboro' or Boat shape, for the rule for which see chapter mentioned above.

When the $\frac{1}{4}$ in. at edge has been turned in and lightly tacked with sewing silk or very fine white cotton, the material should be fitted to the hat and pinned with lilikin or steel pins to keep it in place, and then secured to the straw by slip-stitching it just above the wire. The $\frac{1}{2}$ in. turnings at head should be snipped at every $\frac{1}{2}$ in. and fastened to inside of sideband by long *back-stitches*.

HEAD-LININGS

Head-linings.—Head-linings are made both on the crossway and the lengthway of the sarcenet. The width of head-linings for hats is always determined by the height of sideband, to the measurement of which 1 in. more is added for the hem and 1 in. or more for lying inside on the tip according to its size, but in no case must they be made so deep that the whole of

tip be covered ; the usual rule is to leave quite 2 in. of this to be seen when the head-lining is drawn up and finished. Head-linings are prepared by turning down cut edge $\frac{1}{4}$ in. and folding again so as to make hem of $\frac{1}{2}$ in. ; this is finely run, *not* hemmed down, and forms a casing into which a narrow ribbon is afterwards run.

Diag. VI. shows the method usually adopted

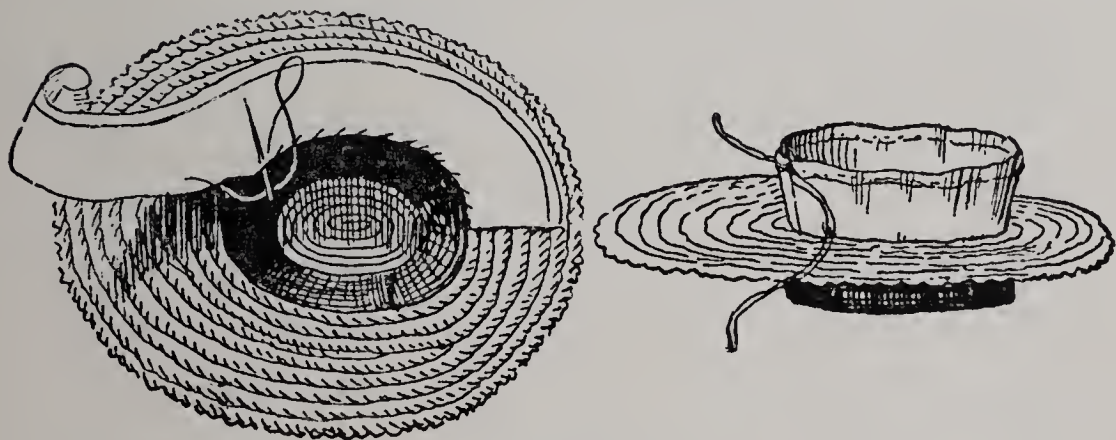


DIAGRAM VI.

when it is not desirable that the stitches should be taken *through* the shape to top side, but whenever practicable it is preferable to secure them to the headline *before* the sideband is trimmed, or, in the case of velvet-covered hats, has received its velvet covering, as then a stabbing-stitch can be used, and the line of stitches confining the head-lining to its place formed of even back-stitches.

Sarcenet Tip.—Sewing in *sarcenet tip* must invariably precede the putting in of side-lining.

Four to six stitches are generally sufficient to keep it in place, and these should be of the tiniest size on the outside of hat, but may be very large in the inside. In the case of felt hats the *tip* should never be stitched, but *gummed* to keep it in place. When head-lining a bonnet the sarcenet tip must neaten the extreme back.

The side-lining, with 1 in. or more left beyond, should be begun at one ear, taken round the front edge to the opposite ear, where a second 1 in., corresponding to the turning left at beginning, should be allowed. After the bonnet is trimmed, or made—as the case may be—these 1 in. turnings are *turned in* to lie between shape and its head-lining, and should be neatly slip-stitched to the remainder of back of bonnet or part not neaten by the back portion of tip. Great care should be exercised in fitting a head-lining to a bonnet, as the *fit* can easily be spoiled by a contraction in any part. Head-linings for transparent shapes must always correspond in nature and colour. A narrow sarcenet ribbon is generally sewn in with them to cover the line of stitches and make them quite neat.

PART II

COLOUR AND FORM IN REGARD TO CLOTHING

The Choice of Colour.—Colour and form are such important items in millinery that no manual on the subject could be considered complete without a chapter devoted to them.

In regard to head-gear, colour must always be chosen with due regard to the complexion, hair, and eyes of the intended wearer, and the clothes likely to be worn with it. The form must also harmonise, be in perfect keeping with that of the person it is intended to adorn.

In order to combine colours together harmoniously it is incumbent upon the student that she shall have a knowledge of the principles of harmony and analogy; otherwise, without the artist eye and intuitive faculty to guide her, it is an absolute certainty that she will come to grief when making the attempt.

Combining Colours.—Colours derived from one similar colour always blend; for instance,

purple and orange go well together because red enters largely into the composition of each.

Purple gains depth and brilliancy by a conjunction with yellow, its complementary colour, as also other colours derived from two primaries will do if combined with the left-out primary, their complementary. Harmonies of contrast may also be obtained by blending colours obtained from two primaries and a tertiary, *i.e.* a colour obtained from two colours, each derived from two primaries, as purple and citron, which latter is obtained from orange and green.

Harmony of Analogy. — A combination of two or more shades of one colour is known as the harmony of analogy. Shades of a colour vary according to the proportion of white added to the original one. Heliotrope or mauve may be taken as example, being produced by blue, crimson, and white : when blue preponderates the result is a blue-mauve ; when crimson, a pinkish tone of mauve.

These two mauves blended would be an atrocious violation of good taste, as also would be a combination of either terra-cotta-red and crimson-red, or brick-red ; yet there are people who foolishly conclude that as each is derived from the self-same primary, such a combination cannot be incorrect, forgetting that though one primary originally, the admixtures by which the

several tints have been obtained have altered the character of the colour entirely.

After the student has mastered the principles of colour, and can blend shades and tones perfectly, she must turn her attention to their relation to the complexion, taking the two types blonde and brunette first in order.

The Blonde.—The blonde, fair-haired, blue-eyed, may be regarded as a harmony of analogy, or tones of one colour, more particularly so when the eyes are golden brown instead of blue, and the colours becoming to her generally are pale green, blue, white, and some authorities add yellow; but as this colour often gives a dark unbecoming shade to fair skins, it should be used with great discretion, and then only when the colouring of the skin verges more to that of the brunette. If the skin be very pale in hue violet should be avoided, for it gives it a sickly look, and if the skin be *dead* white so also must black, though as a rule it may be safely worn by the blonde, and makes her fairness the more dazzling by the strong contrast.

The Brunette.—The brunette is a harmony of contrasts, and should be studied from this point of view, *i.e.* dark hair and eyebrows in contrast with pale skin, and when, as is more often found than not, the complexion partakes

of an olive tone tinged with red, this harmony of contrasts is but the more vividly accentuated.

The colours generally presumed to be becoming to the brunette order are scarlet, yellow, eau-de-Nil, pea-green, navy, some shades of violet. Dove-grey may be worn if the eyes are of a grey or greenish tint.

Fawn, when unrelieved with white or a becoming colour, is most disastrous to a dark skin, as it brings out the slightest suspicion of sallowness latent; but some shades of fawn may be worn by either dark or fair, if the skin be clear, carries colour, and the eyes be brown or even golden brown.

Sallow Skins.—Olive-green with just a dash of pink is becoming to sallow skins, as well as dark and light blues; red judiciously introduced; white, if blended with old gold and yellow; black with yellowy green, black, and amber.

The Rosy-complexioned.—Bright red *lowers* the red of a rosy cheek, and dark green is most becoming. Delicate shades of green should always be avoided by red or brown complexioned persons—dark shades of green will always suit them better; while rose-red, dark red, and light crimson shaded give a decidedly green tone to the complexion, and turn the rosiest pale. Black lowers the tone of any

colour placed in contiguity to it. White heightens the tone.

The essence of the matter is, then, to choose the colour that best contrasts with the complexion and outdoor garments, or blends with the latter.

FORM

Form.—The shape of a hat or bonnet must always be chosen with due regard to the outlines of face and head, and also the form of garment intended to be worn with it. Thus a hat that will look well and suit the wearer when garbed in a tailor-made dress or coat will lose its smart appearance, be both dowdy and unbecoming, where accompanied by a much-frilled shoulder wrap.

The reason why is that the harmony of proportions has not been kept. The novice in matters of art, to whom hand and eye training is an unknown quantity, will do well therefore to study cause and effect by the simple plan of trying a given shape on a model wearing first a tight-fitting coat with close collar, then frilled, furbelowed, or having a Medici collar. Sisters or friends will be found very willing to lend themselves for this purpose, if only for the sake of the knowledge they in

turn will acquire of how to dress, not only becomingly, but well.

Flat-featured or Moon-shaped Faces.—A person with flat features or full round face, if choosing a brimmed hat, should select a shape the front brim of which is wider than the sides; the all-round hat not only accentuates the flatness of the one and the moonlikeness of the other, but causes the immediate front of the brim of shape to appear narrower than its sides.

Yet one with an oval-shaped brim, less in diameter from side to side than from back to front, would be equally unbecoming. The best shape would be one measuring equally in diameter, having its head nearer the back than front of brim, as Diag. VIII., Fig. 1.

This shape is also a becoming one to a more oval face if the cheek bones are high.

Thin or Angular-featured.—The thin or angular, on the contrary, should wear the oval shape, less in diameter from side to side than from front to back; and if the head of the intended wearer be small at back and narrow across, the crown of shape should be longer than round, as shown in Diag. XIV., the second on right side of page.

The Passée or Middle-aged Woman.—Down-drooping brims of the 'Mushroom' or 'Flop'

type are seldom worn successfully by those past the border of youth or young-womanhood, for the simple reason that they cast a shadow on the face that is very unbecoming when the crow's feet have put in appearance with lines and wrinkles on the face. They may be fairly worn, however, by those to whom these betrayers of age are unknown; a well-preserved face that still retains its plumpness, for instance.

Shapes Turned Up in Front.—A shape turned up in front, and dipping down at sides, may be well worn by the really oval or round face, if unaccompanied by a snub nose; but a person possessing either a snub, or *retroussé*, should always avoid this style of shape, also a conical crown, as they draw unwelcome notice to this prominent feature, and cause a long thin face to appear abnormally so.

Large Heads.—Although the vagaries of fashion sometimes favour a large head-size, at others a small, its decrees must not be so slavishly adhered to that the due proportion of the hat to the head is ignored. Thus, if the mode of the moment vetoes hats with large, good-fitting crowns, a grotesque effect only will be produced by placing one of the small-crowned upon a large, wide head. Instead, it would be better to choose a shape of which the sideband or the brim should be in two

pieces, as Diag. XXVII., which will fit well and look modish also.

The aim of the true artist should always be to evolve shapes containing sufficient fashion lines, to be so made without sacrificing the points absolutely necessary to make them beautifying to the wearer. Herein lies *one of the secrets of the successful milliner.*

DRAFTING SHAPES

Drafting and Cutting Paper Patterns.—The shape being chosen, the next item will be the drafting and cutting out of paper pattern. Decidedly the easier method for students in elementary classes and for the amateur is to obtain it by folding, though undoubtedly more correct results may be obtained by the more educational method of drafting on geometrical principles from measurements. As this manual will contain particulars of the principles of both methods, the student will be able to make her choice.

Requisites for Paper Pattern Cutting.—Materials required: One sheet sectional or plain paper, lead pencil, flat rules, scissors.

Cutting Pattern for 'Flam.'—Cut a square of paper the size it is intended the hat shall measure across its widest part, and if a 'Flam,'

i.e. round, equal-brimmed hat, with crown in the exact centre, be desired, as Diag. XIV., figure to right hand of square, fold the square into half, then into half again until a square is obtained that will measure one-quarter the size of the first, which has two folded edges and two cut edges. Fold so that the cut edges come together and paper forms a triangle. This must be again folded twice, with the folded edges together each time, until it is

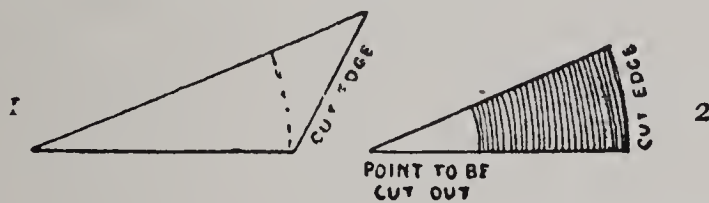


DIAGRAM VII.

the shape of Diag. VII, Fig. 1, when it must be cut across, as denoted by the dotted line. When opened out, if properly cut, the paper will be circular. To get inner edge of brim, refold as before and measure from point along fold the half of head diameter, and cut off point (Diag. VII., Fig. 2). When opened out it will be found shaped as desired. The side-band of Flam crown is seldom or ever much sloped, so that no pattern need be cut for it. When making the shape all that will be required is a crossway piece of espartra or

buckram, which must be stretched well at the bottom edge prior to wiring.

Obtaining Tip.—For the 'Tip' take a square of paper one-third the size of the circumference of top edge of sideband, fold and cut in the same way as for the outer edge of brim. To obtain a pattern for a brim equal in dimension, measuring the same from back to front as from side to side, yet having a wider front brim than back brim (Diag. VIII., Fig. 1), proceed as for Flam up to the point where it is folded to get headline. Instead of refolding in old folds, measure from the edge down the folded half towards the centre the exact measurement of front brim, and place a mark. Measure up from the opposite edge towards this mark the measurement of back brim, get the exact centre of space between these two marks and refold, making it the new centre; the paper then should be in form as the third figure on Diag. VIII. Letters D and C show where the head part must be cut out. This is found by folding from the new centre, keeping short side uppermost until it is shaped as Diag. VII. The two marks placed to define widths of back and front brim also define how much of point should be cut off to obtain headline. If the tip of crown is required to be smaller in circumference than the head, a

shaped sideband will be required (Diag. VIII., Fig. 4). To obtain this a second square of paper must be requisitioned; this should be four or six times larger than the one used for brim, according to slope desired—the larger the slope the less in size the square. Fold

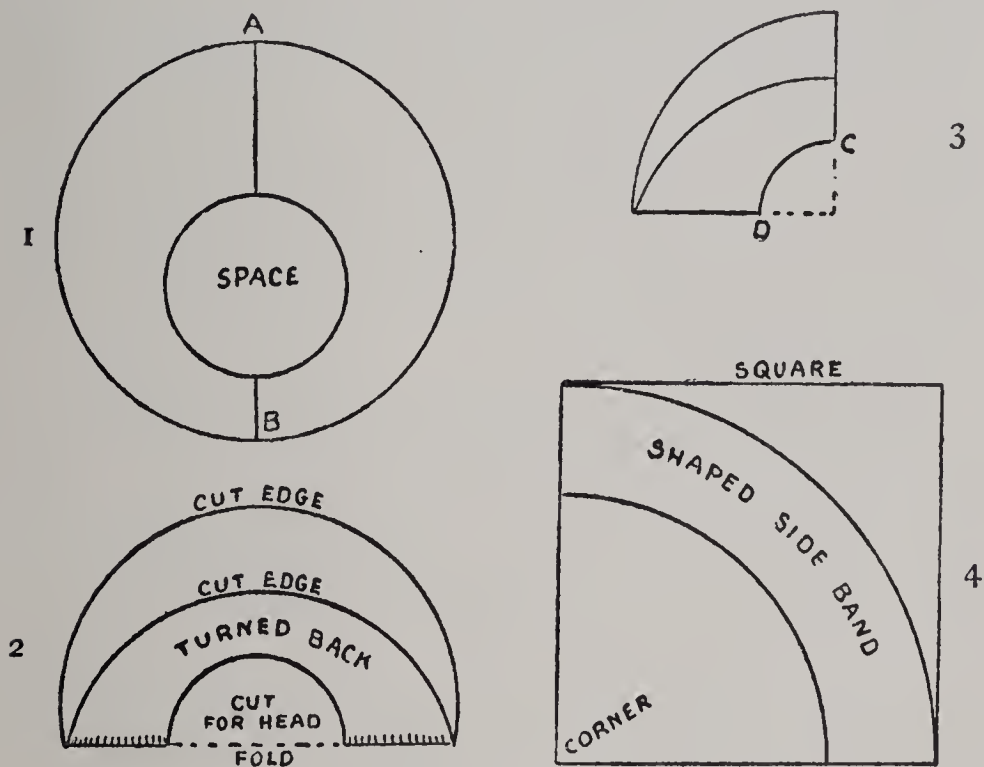


DIAGRAM VIII.

the square straightway into triangular form, and refold until shaped as illustrated by Diag. VII.; cut off top, as when obtaining edge of hat brim. Retain in folds, and measure from the newly cut edge towards point the required height of sideband, and cut. Along the outer edge of arc of a circle thus obtained

measure the exact size of head circumference and put a mark. The exact angle at which the surplus should be cut off, in order that top and bottom of sideband may be kept in their true proportion, can be found by placing the sideband upon a square of paper the same size as that from which the sideband has been obtained, as Diag. VIII., last figure, and placing a ruler from point marked 'corner' to the mark of head measurement on sideband, then cutting. To obtain pattern for tip take one-third measurement of sideband and obtain as already explained.

Oval Brims.—For the oval brim, that is, one less in width from side to side than from back to front or *vice versa*, a square is cut the size of the longest measurement. This is folded as for Flam and the top edge cut, then unfolded until it forms a semicircle (Diag. IX., Fig. 1); the portion shown by the dotted line, half the difference between the two measurements, is then sloped off. If the brim is to be equal in width, as well as less in measurement from side to side, after refolding to obtain headline by method adopted for Flam, a sloped piece must be cut away from headline, as shown by the dotted line (Fig. 2, Diag. IX.). If, however, a wider front brim be desired, the same plan should be

adopted as for the head of the round-brimmed shape (Diag. VIII., Fig. 1).

Cherry Ripe.—To obtain the pattern for a Cherry Ripe brim two ovals will be required (Diag. XIX.). The difference between the two ovals should not exceed $\frac{1}{2}$ in. These should be slit up to their centre at one of the longest sides, as shown by Diag. XVIII. If the Cherry

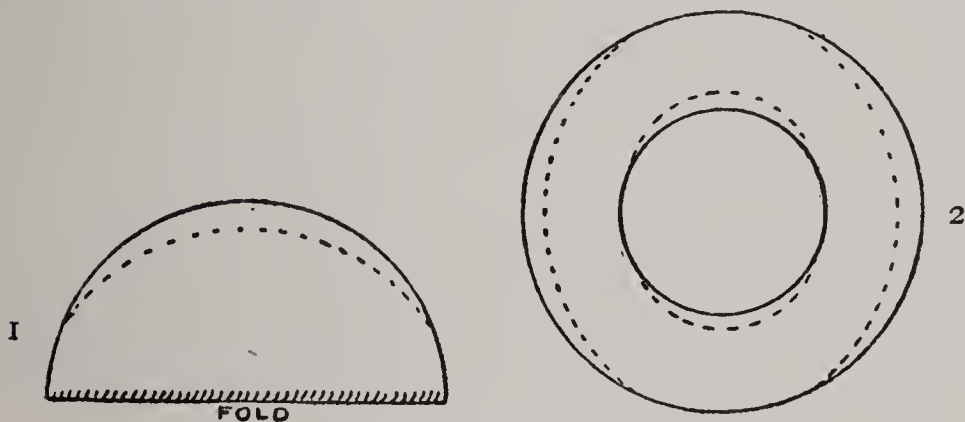


DIAGRAM IX.

Ripe, or fluted part, is not intended to be continuous, but only in front portion, one oval and part of the other only will be wanted.

The crown of this hat is generally made of a circular-shaped piece pleated up Tam-o'-Shanter fashion; this is sewn to a narrow band, and the band to inner edge of brim.

The Gainsboro'.—The Gainsboro' outer edge of brim is obtained in a like manner to the 'oval' or 'Flam,' according to whether a long or a round shape be desired. To obtain the

inner edge or headline the exact measure of front brim and wide rolled-up side should be marked off, as A and B, Diag. X., and from

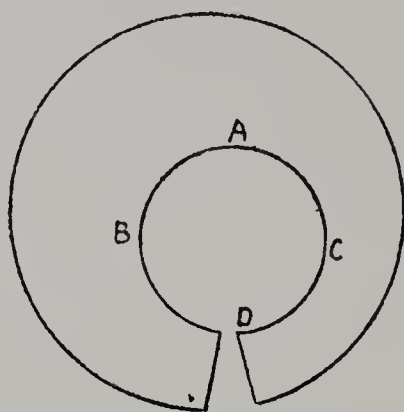


DIAGRAM X.

these points the diameters of head, as C and D. The circle, or oval, must then be folded down the centre of the space between these letters

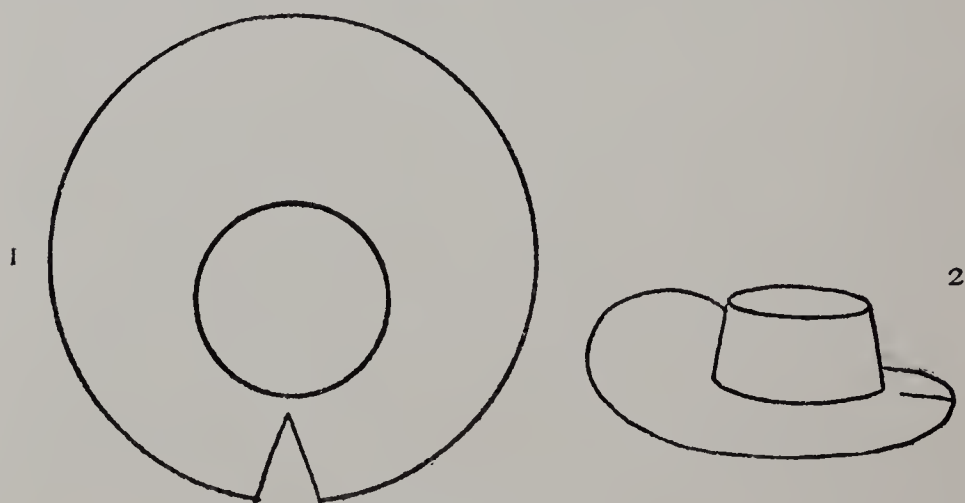


DIAGRAM XI.

to form a point (Diag. VIII., Fig. 3), and a line curved from one letter to the other and the point cut off at the curved line. If a small Δ

be taken out of the brim at D, like Diag. XI., Fig. 1, the roll will turn up more sharply. To obtain sideband and tip for this shape adopt the method given for shaped sidebands.

Shapes with a 'Poke.'—In cutting a pattern for any shape with a poke, as Diag. XII., but not turned up or down, like the back of illustration, a v-shaped piece would have to be

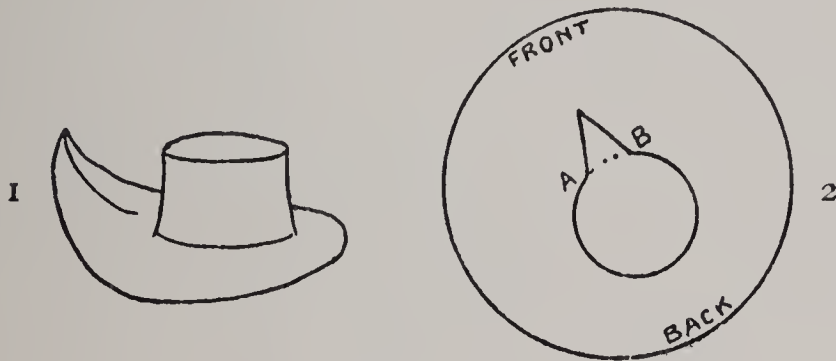


DIAGRAM XII.

inserted where poke should be ; if, however, the back edge curved in, as our illustration, a v-shaped piece should be taken out at headline in front brim (flat figure, Diag. XII.).

Bonnet Shapes.—To cut good, close-fitting bonnet shapes take a piece of paper $10\frac{1}{2}$ in. by $5\frac{1}{4}$ in., fold this so that a square of $5\frac{1}{4}$ in. is obtained, then refold into a triangle, keeping the four cut edges together as (a) to (b) (Diag. XIII., Fig. 1), and cut off as shown by line B to C. When opened to shape of Fig. 2, from D along fold measure $\frac{1}{2}$ in., from D to F is 1 in., slope from

the $\frac{1}{2}$ in. measured on fold to point F as shown ; between F and G cut out a v-shaped piece 2 in. long by $1\frac{1}{2}$ in. wide ; from B along the curved edge measure 1 in., this is point H ; draw a straight line from H to G, cut as shown by zigzag lines. When the v-shaped openings are sewn up, as

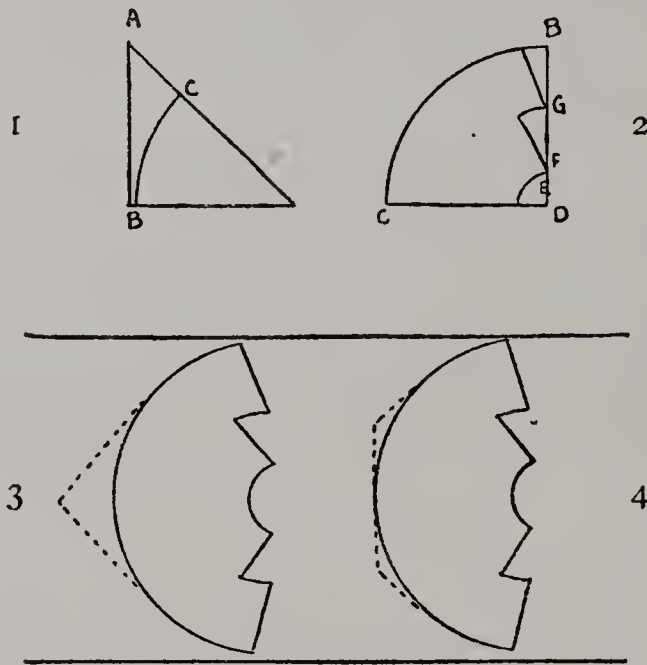


DIAGRAM XIII.

they must be in the making of shape, the sides of the shape should be rounded or stretched $\frac{3}{4}$ in. above the wire in order to produce hollows in which the sides of head can fit ; this helps the shape to "grip," and prevents "riding." For well-developed, broad heads it is sometimes advisable to take out four small v's instead of two large v's, as by this means a deeper hollow at side is obtainable.

To add a high crown to this shape cut out a small circular piece close to back curve, add sideband and tip.

A pointed or square-fronted effect can be given by adding a piece, as shown by flat diagrams with dotted lines.

Child's Hood.—Diag. XIV*a*. To cut a child's or baby's hood four measurements will be required, viz. :—

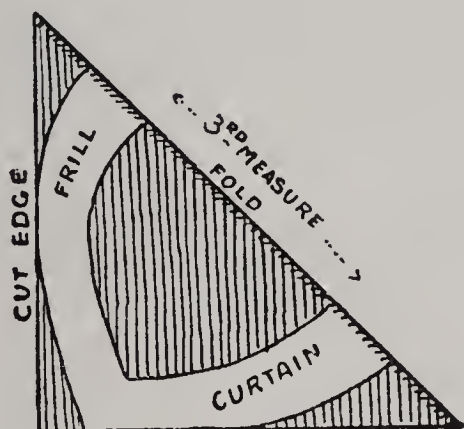


DIAGRAM XIV*a*.

I. Around face, over forehead, from ear to ear.

II. From the front of one ear, round the nape of neck, to the front of the other.

III. Over the head from nape of neck to centre of forehead, where it is intended the hood shall fit.

IV. Across the crown from just above one ear to the other.

Take a large square of paper, fold in triangular shape, and measure the length of the

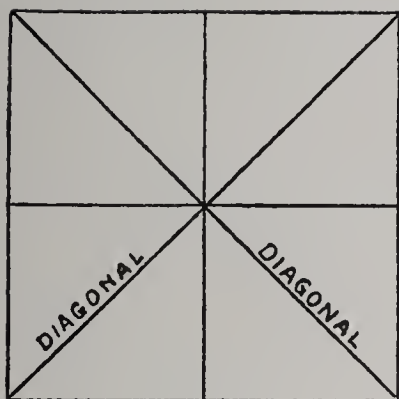
third measurement along the fold, plus the width it is intended to make frill and curtain, plus $2\frac{1}{2}$ in. sloped off at top and $2\frac{1}{2}$ in. sloped off at bottom, as Diag. XIV*a*. The frill and curtain should be gathered or pleated up to third and fourth measurements respectively. The fourth measurement gives the size the headline should measure across crown, to allow for head of child fitting in comfortably, while confining the head of the hood itself somewhat, so as to do away with unsightly width at back.

DRAFTING ON GEOMETRICAL PRINCIPLES

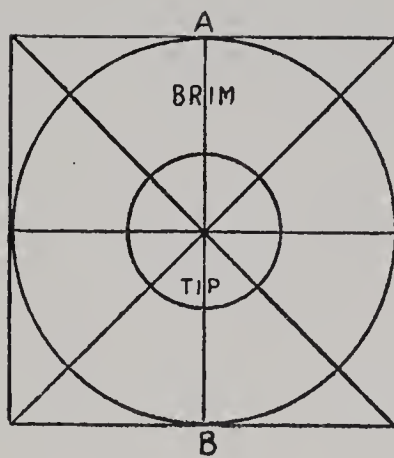
Drafting Patterns.—The requisites for this method of obtaining patterns are: Paper, pencils, tape measure and drawing pin, or large and small compasses, flat rule.

Taking, as before, the Flam for first example, a square is drawn on the paper the size of the greatest width of the hat (the measure of which, with that of head, tip, height of side-band, should be clearly written in a corner of the paper previously). The square must be divided by its diagonals and diameters, as first square in Diag. XIV. With compasses, or tape, pin, and pencil, draw a circle that will touch all four sides of square; take a second radius

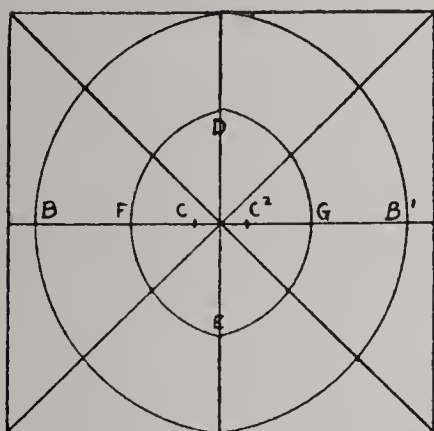
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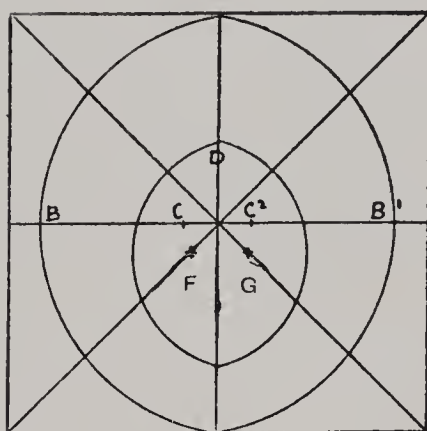
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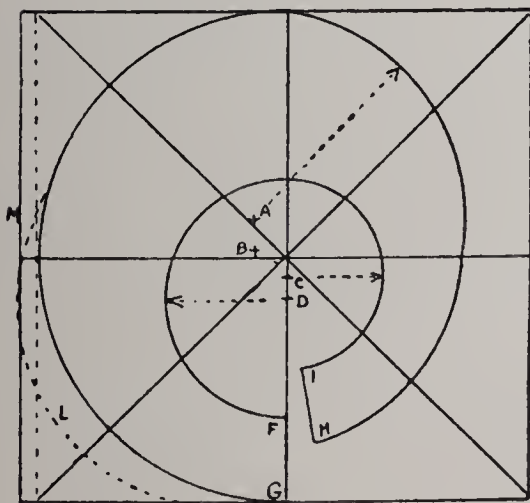
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4



5



6

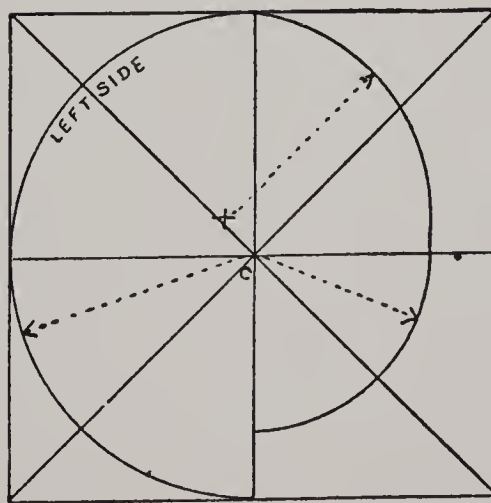


DIAGRAM XIV.

half head diameter and draw an inner circle, as Diag. XIV., Fig. 2; cut away paper *beyond outer and inside* the head space of the smaller circle.

Drafting the 'Flam.'—Should tip and head measurements be identical, or nearly so, a pattern for sideband will not be required; a crossway piece the depth and length will be all that is needed. To obtain tip draw a circle the size required.

Drafting a Wide-fronted Round Shape.—To draft the second hat shape given in method of paper pattern cutting, Diag. VIII., Fig. 1, draw square diagonals and diameters as above, also outer circle for edge of brim. Measure required width of front brim from outer edge A down perpendicular line; then measure back from B, up perpendicular, the width of back brim; divide the space between into half, and from the new centre, Diag. XV., with radius of half head diameter, draw the outer of the two inner circles or headline. To obtain shaped sideband the small tip must first be drawn *within* the headline; from these two circles draw straight lines down indefinitely to mark the space between, and a third straight line also from centre. When the space between head circle and circle for tip is less than $\frac{1}{2}$ in. the straight lines will need to be greater in

length than when the space exceeds that measurement. The reason for this is that when the slope betwixt top and bottom edge of sideband is great a lesser circle is required in

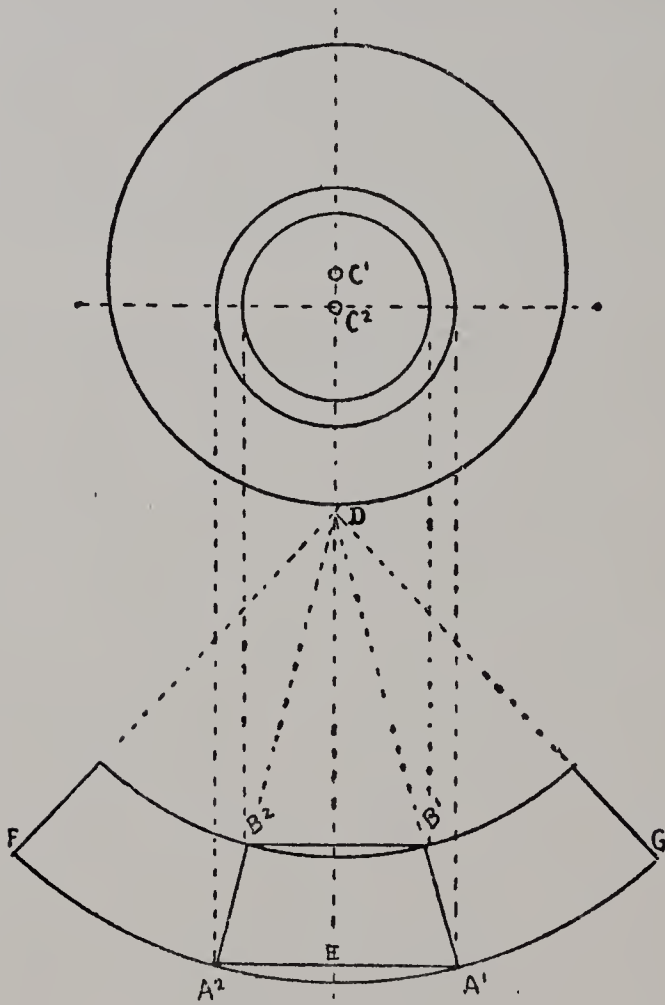


DIAGRAM XV.

obtaining it; and consequently the nearer alike top and bottom edge of sideband measure, the larger will be the circumference of circle from which the arc required to make sideband will be taken, and the further from the edge of hat brim will lines AA and BB need to be.

When the straight lines have been accurately drawn (for the fit of sideband depends upon their accuracy) measure off the height it is required the sideband shall be (as A) in a straight horizontal line, extending from one outer vertical to the second outer line, and (B) the two inner lines. Draw a slanting line from A to cut through B where the horizontal and vertical meet; draw a corresponding line to cut through B2 and meet the first at a point on centre vertical line, as D. Take radius for bottom edge of sideband from D to A, so that arc cuts exactly at A and A2, and comes below at E; from this point E, to G is half head measure, and from G to F total head measure; repeat for inner edge of sideband by taking radius from D to B, and cutting through B at the *inner* vertical line.

Take a flat rule and draw a line from F to D and from G to D, which will ensure both arcs being in true proportion to each other.

Sideband for Boat-shape.—To obtain a band shaped similarly to those sometimes found in Boat-shapes, or hats fitting closely to the sides

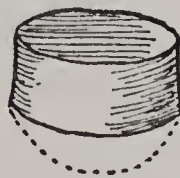


DIAGRAM XVI.

of the head, the circular sideband should first be drawn and the 'dip,' as shown by dotted line on Diag. XVI., drawn at each side, or at the back and front, according to the place required.

Boat-shape Brim.—To draft the oval brim, of which the Boat-shape is an example, draw a square, as in the first instance, the size of the longest diameter, with diagonals, etc.; but instead of taking a radius half the diameter from the centre to obtain edge of brim, measure off half the difference betwixt the diameters on perpendicular line at either side of centre and mark them C and C2 respectively, and also at the extremities of line; these are points B, BI (Diag. XIV., Fig. 3). Take compasses, or pin, pencil, and tape, and from C2, with a radius of half the longest diameter of square, draw a semicircle on the left side, cutting through point B. With same radius, from C draw a second semicircle that will cut through BI on the right side.

If the brim is to be the same width at every part the plan adopted for outer edge should be used to obtain inner line, and F and G would be the points the semicircles should cut.

Drafting Oval Head to Oval Brim with Wider Front.—If it is intended to make the brim wider in front than at back, and yet keep to the oval shape in the inner edge or head

space (Diag. XIV., Fig. 4), the width of front and back brim should be measured off as for the round shape, with wider front brim. With a radius of half the longest head diameter draw inner head circles from points F and G, just below C and C2.

Gainsboro'.—In order to draft a Gainsboro' having the proper tilt, draw a square with the divisional lines as for previous shapes, also the semicircle at left side, with a radius half the longest diameter, the arc beginning at top of central perpendicular line and ending at right-hand side of central horizontal line; insert compass-point, as shown on the diagonal line running from top left-hand corner down to bottom right-hand corner of sixth illustration on Diag. XIV. The remaining portion of circle is obtained by inserting point of compass at C, just below centre of square.

The inner circle or headline is drafted as shown by the fifth illustration on same diagram. The wedge, or gusset, taken out should not measure more than 1 in. at outer edge, and $\frac{1}{4}$ in. at headline. Should it be desired to make the brim wider, at point L the required width should be added, as shown by the dotted line.

Three and Four-cornered Hat Brims.—These shapes can be drafted as the round shapes and bent into form, but the better shape is obtained

as follows:—For three-cornered draft the square, divisional lines, and outer edge of brim on exactly the same lines as the Flam ; but draft the headline 3 in. larger than it is required to be when finished, and take the 3 in. out in v-shaped pieces, as shown in Diag. XVII., flat pattern. The triangle shows where the hat brim should be turned up.

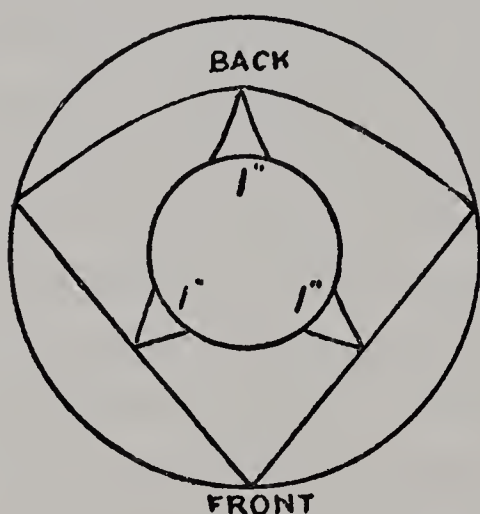


DIAGRAM XVII.

Our second illustration is a four-cornered shape, and the only difference made in drafting it is to allow 4 in. instead of 3 in., and to take out four 1 in. v's instead of three, and turning it up at front, back, and sides instead of three angles.

In drafting the sideband for this shape, circles, both for head size and that of tip, must be drawn on a separate piece of paper, and lines drawn from these as previously described.

Poke or Rolled Brims.—‘Poke’ or ‘Rolled’ brims are drawn in the usual way with v-shaped pieces taken out or added, according to whether the extreme edge requires extra or less width. Brims that only curve upward near the outer edge, as some styles of Boat, or curve downward, as the Mushroom type, must either be drafted in two sections, as adopted for Diag. XXVII.; or, if drafted and in one piece, must

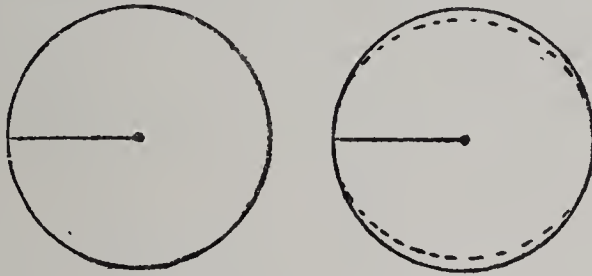


DIAGRAM XVIII.

have the edge of the buckram or espartra contracted when the hat shape is in process of construction, and the rounded part bulged out. The contraction may be done by steaming and drawing in over a hot iron, but much practice is required to do this successfully, and a block, or some apparatus that will answer for a block, is a necessity. The better plan to adopt, is to draw it in by making the tiniest of pleats at short, regular distances until it is contracted to the size required. The bulge effect can be obtained by bringing the knuckles into service and exercising gentle but firm pressure.

TOQUE SHAPES

The toque shapes, generally used as a support for flowers, feathers, etc., are simply cross-way bands 1 in. or $1\frac{1}{2}$ in. wide, stretched at bottom edge before the wiring process, and held together by wires running across them from side to side and back to front. For the more elaborate toques, made with silk velvet or a commingling of materials, a more shapely

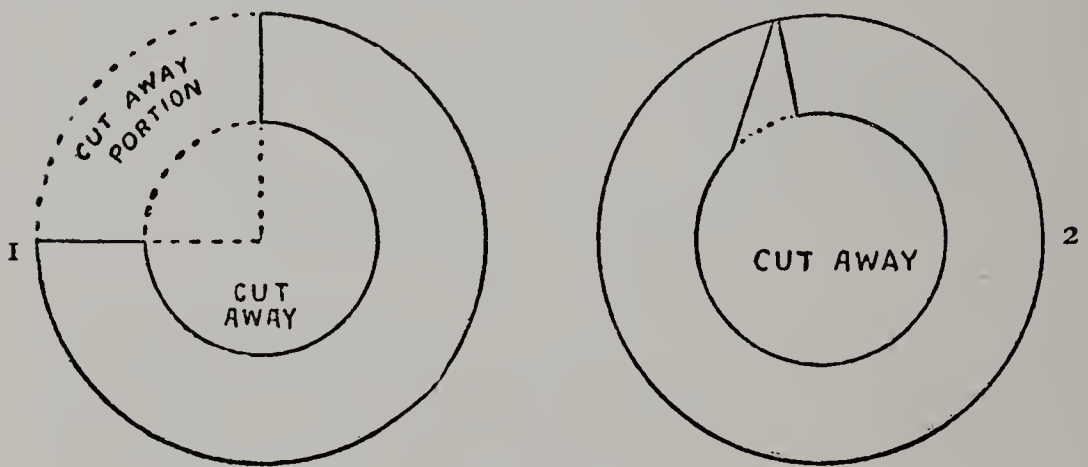


DIAGRAM XIX.

structure is required; a good shape for draping purposes can be obtained by drafting two circles 12 in. and 14 in. diameter, one outside the other, and using two-thirds of space between. After joining in a round, a tip to fit should be sewn on top of band. If it is required to dip, a shaped piece should be added at sides. The general lines or bases of Figs. 1, 2, 3, Diag. XX., are identical. The first illustration of Diag. XIX,

shows the exact amount required for sideband, the second for brims.

To obtain the different shapes of brim, points

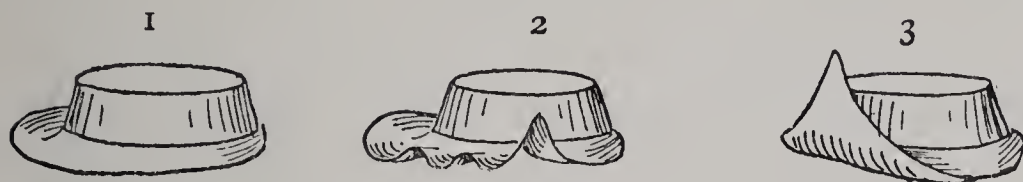


DIAGRAM XX.

should be added to Diag. XIX., Fig. 2, where required, and in order to produce the flutes, the brim must be stretched where they should come. If no brim be desired at the immediate

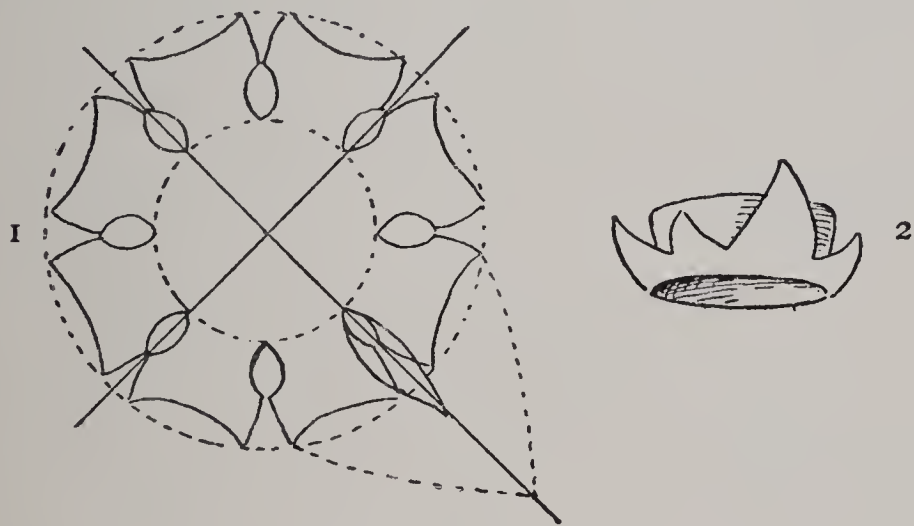


DIAGRAM XXI.

back, a small draft, as Fig. 2, Diag. XIX., should be made, and a piece curved out at back, so that 3 in. of the sideband be left entirely without a brim. Diag. XXI. (Figs. 1 and 2) shows an effective style that makes up especially well in stiff

net. It consists of a round 16 in. in diameter, with point added to left side. The inner circle of flat draft, Fig. 1, indicates the depth to which the notches should extend. The centre piece for this shape is not cut away, but forms the crown. Each opening of the brim portion is sewn together in the making up, and the turned-up portion rolled up in the process.

Indented Tips.—The indentation of tip, Diag. XV., is obtained by three different methods. The simplest way is to draft the tip slightly larger than usual, and ease in the fullness when sewing parts of hat together; another way is to draft a narrow-shaped piece, to be affixed to top of sideband at the inside and to a tip cut or drafted small enough to fit its smaller circumference; and lastly, by sinking the tip 1 in. or more below edge of sideband.

Girl's Tam-o'-Shanter.—To draft pattern for girl's Tam-o'-Shanter, draw a circle, the diameter of which should measure from 18 in. to 30 in., according to size desired, and whether it is intended to be flat at top or have a rucked fulness.

In making this up the material should be gathered or pleated to the head measurement, which is generally about 19 in. in circumference, and sewn to 1 in. bias buckram band. The crown piece should have an interlining of tailor's canvas or stiff net.

A Boy's Tam-o'-Shanter can either be made as a girl's, when it would have a 1 in. cross-way band sloped to $\frac{1}{2}$ in. on the right side,

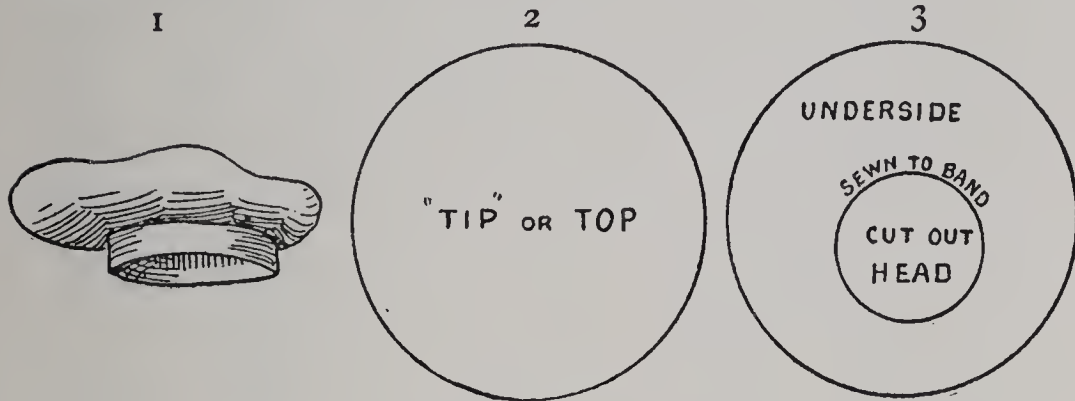


DIAGRAM XXII.

or be drafted in three pieces, and when made up be similar in form to a 'Man-of-War' (Diag. XXII., Fig. 3). To obtain this

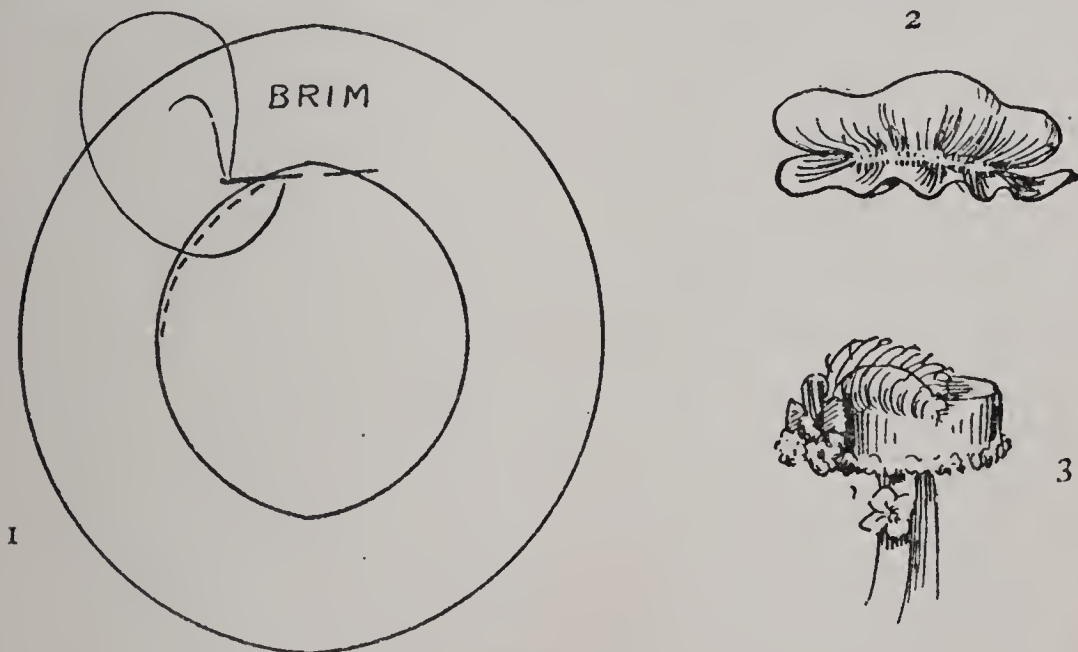


DIAGRAM XXIII.

shape two circular pieces are required, one for top, one for sideband, and a crossway piece shaped as for previous style.

Shape for Baby Boy's Hat.—The baby boy's first hat shape is drafted as the baby's hood, all in one piece, and the diameters of headpiece generally measure 12 in. by 14 in. Fig. 1, Diag. XXIII., gives the flat pattern, Fig. 2 the hat when finished. This style of hat has almost completely taken the place of the smaller close-fitting shape, Fig. 3, once so much in vogue. Children's bonnets vary a good deal in shape; the most generally known are the Dutch, Puritan, Granny, and Victorian. To draft patterns for the first two the same measurements are required as for drafting or cutting child's hood. Take an ordinary-sized sheet of sectional or plain white paper, and along one edge draw a line the exact length of first measurement; distant from this line, one-third of fourth measurement, draw a parallel line—this forms straight band for either Puritan or Dutch bonnet (Diag. XXIV., first and second illustrations). The 'tip' for the Dutch must be long enough from its base to top, when added to the measurement of width of band, to complete total of third measurement, and wide enough at its widest part—crown of head—when added to twice the width of band, to complete total of fourth measurement.

At sides of tip down from the widest part sufficient slope must be taken off so that when

the measurement of its base be added to twice that of ends of band, the whole does not exceed the length of second measure. It is occasionally necessary to take a slope off band, beginning 2 in. above ear and coming down to ear; this generally happens when the child has round

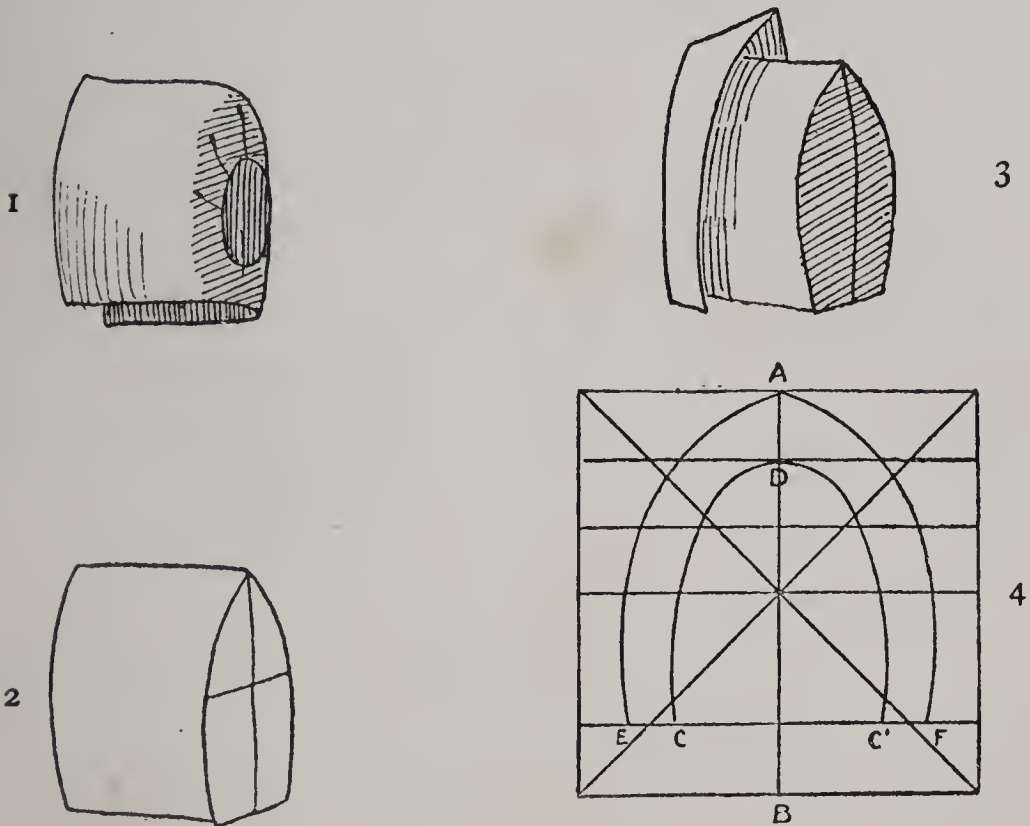


DIAGRAM XXIV.

head, large crown, or falls in very much towards the neck.

To draft a coronet, Fig. 3, draft as shown by Fig. 4, taking a square of $10\frac{1}{2}$ in. for a bonnet measuring around the face 15 in.; divide square with perpendicular and horizontal lines at the half, draw two lines 2 in. from top

and bottom of square respectively; midway between D and centre horizontal line draw a parallel. Curve as shown by letters C, CI, E, F, D, and A. For a coronet with battlements or points add to outer edge of coronet the form required.

The 'Granny' crown is drafted exactly as

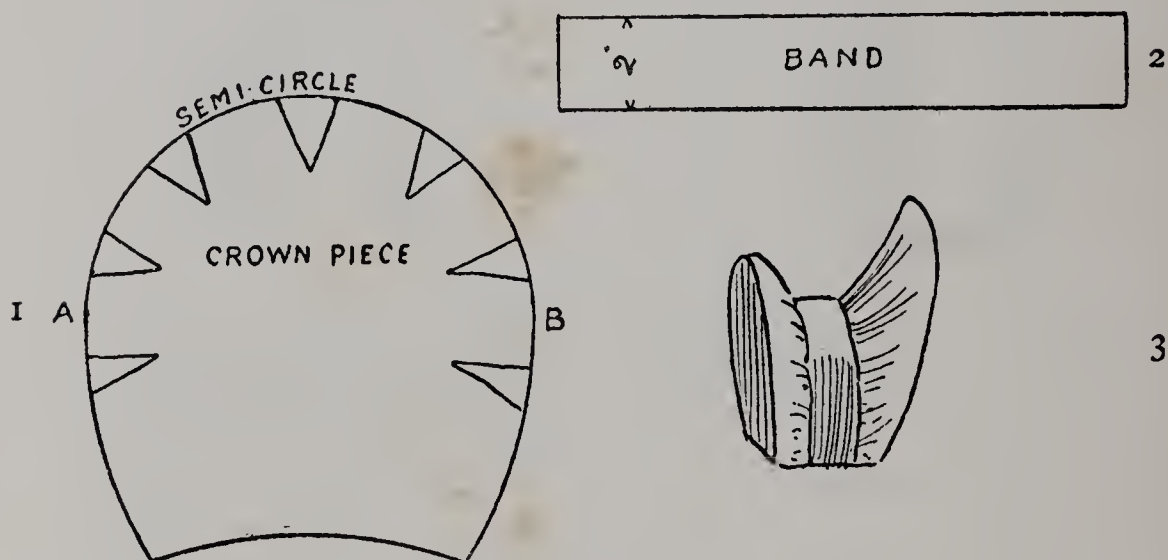


DIAGRAM XXV.

shown in Diag. XXV., Fig. 1, and when it is intended to make a close-fitting shape it must be pleated at sections shown and attached to a 3 in. or 4 in. wide band, the length of face measurement. For the open-fronted Granny figure (Fig. 3) a smaller crown should be drafted and put into a 2 in. band, which in its turn should be attached to the open front, minus back of Diag. XXVI.

The radius for arcs of circles described from

A to B is measured from C to B, the arc from D to E from 1 in. below C; the remainder is drawn freehand, *minus back portion*.

For the brim of the Victorian (Diag. XXVI., Fig. 2) the back portion of brim is retained, and the sideband is shaped or deepened a little at sides.

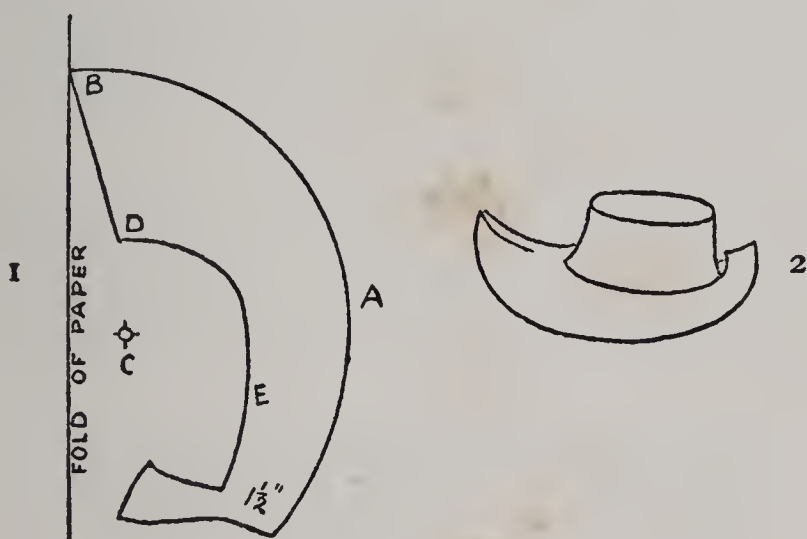


DIAGRAM XXVI.

The brim for a lady's open-fronted shape is drawn on similar lines to the Granny and Victorian, but generally, as in the case of the Granny, without brim at back, or only a very tiny one that *would have a poke at back*.

Bonnet shapes for children should invariably be made in stiff net or book muslin.

MAKING SHAPES

Placing the parts of Patterns on Espartra, etc.—The parts of patterns should be placed on either espartra, buckram, or net, as shown

by Diag. XXVIII.; this brings the front of brim, tip, and sideband on the bias of material.

Turnings.—A turning of $\frac{1}{2}$ in. should be left inside headline, which afterwards would be

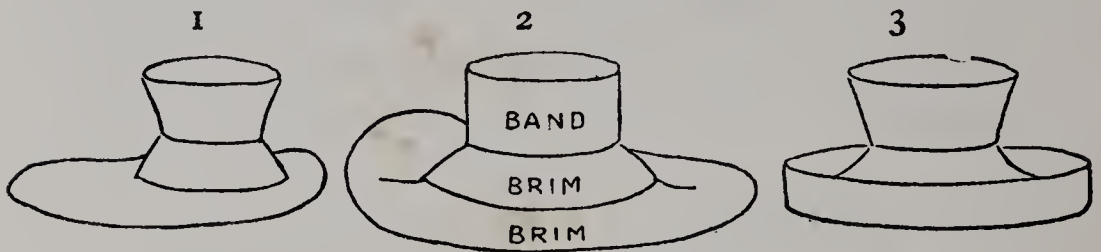


DIAGRAM XXVII.

notched, and 1 in. on length of sideband, for wrap when joining up, as indicated by the two lines. The tip is also sometimes cut

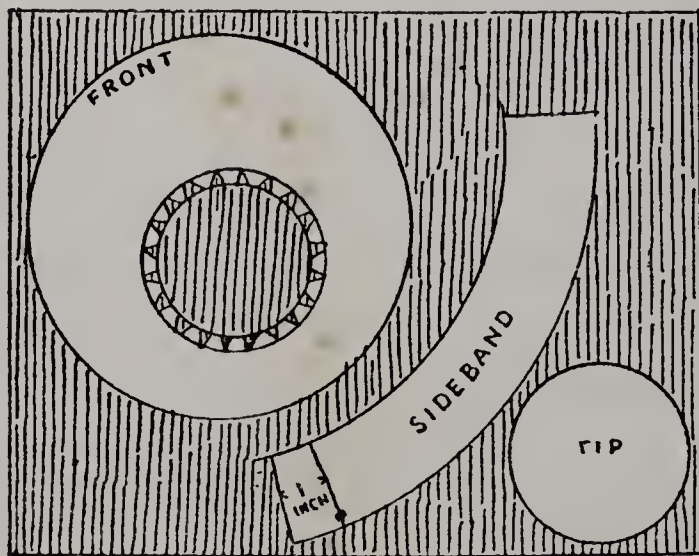


DIAGRAM XXVIII.

with $\frac{1}{2}$ in. turnings, which are notched, and when in the process of making up slipped inside the sideband, but more generally it is cut exactly to pattern.

Where and How to Wire.—All parts of shapes are wired in their divisional lines, so that only one wire comes to two edges; for instance, the parts shown in Diag. XXVIII. would have one wire on *outer* edge of brim, one on both edges of sideband, none on the tip. The bottom wired edge of sideband fastened to the unwired headline strengthens that part, and the wire on top edge of sideband strengthens the unwired tip.

Number of Stitches to the Inch.—The wire should be sewn to the edges with a button-hole (not *loop*) stitch in the proportion of eight to the inch.

Large-topped Crowns.—Unless the tip of crown be larger (Diag. XXX., Fig. 1), as sometimes Fashion decrees, than the head, all the parts of the shape should be put together before covering, but when the crown is of the Beefeater shape the brim must needs have the outer covering put on *before* attaching the sideband to it, otherwise the upper shaped piece of velvet, etc., will require to be slit at back brim, because the head space of material will be too small to go over the wide tip and upper portion of sideband. Diag. XXIX., Fig. 1, shows the position in which the left hand should be during the sewing on of tip; Fig. 2 while sewing on the band.

Stretching and Contracting.—When wiring the brim, or any flat portion of either hat or bonnet, care should be taken not to stretch it or contract it. This is only done when it is necessary for the part to flute like a Cherry Ripe, or to curve as the Boat-shape (Diag. XXX., Fig. 2).



DIAGRAM XXIX.

'Bulging' Brims.—To obtain the 'bulge' effect of the latter it will not only require to be eased into the wire, but as the under side of the brim is curved upwards the upper portion must be pressed out gently but firmly with the left hand. This applies equally to all parts where a rounded or bulged effect is imperative. The joins of wire should always overlap 1 in. or more and be firmly secured, and, with the exception of the sideband, come at the back; that of the sideband, however, should be where it will be least in evidence, or likely to be covered in the trimming of shape.

Mulling.—Mulling is a term used to express the process of covering the wires with mull muslin to prevent them showing through the outer covering, and though this in a general way will be found sufficient for hat shapes that are to be covered in cloth or velvet, yet where thin velvet, silk, or crêpe is to be the outer covering used it will be better to cover the entire shape first with the muslin. Great



DIAGRAM XXX.

care must be taken that this covering fits smoothly, or when the outer one is on the hat will look considerably the worse and not the better for it.

Shapes for Crêpe Hats.—When making shapes which are afterwards to be covered with crêpe, the lightness and the transparency of that material must be taken into account. Stiff net, which partakes of both of these qualities, is therefore the proper material to use.

Placing Parts of Pattern on the Materials to Shade.—Areophane, with one layer of thin crêpe, is the best undercovering for crêpe hats

or bonnets; thin dimette or thin book muslin for silk or velvet. Velvet has two warps, one of which is known as the 'pile'; this slightly leans in one direction. Velvets generally have a light and dark shade—the light the way of the pile, the dark the reverse way of the pile. The hat or bonnet shape should always be covered so that looking at it from the front it appears dark, as the velvet looks richer and better that way. This is the chief point to keep in view when cutting the coverings. Diag. XXXI. shows the positions the different parts of the pattern must occupy if all the pieces (which it is most necessary they should) are to shade alike.

The observant student will notice that the band in this diagram holds a reverse position to that which it occupies in Diag. XXVIII.; if this were not so the band would shade differently from the rest of the hat.

Turnings.— $\frac{1}{4}$ in. turnings must be allowed at headline and edge of top brim, but at the *edge* only of the under, as the head space should never be cut out until the edges of brims are slip-stitched together. $\frac{1}{2}$ in. turnings must be left at both edges of sideband, and $\frac{1}{2}$ in. at join.

Fitting Velvet to Brim of Shape.—In plainly covering with velvet, etc., the upper portion of brim is generally put on first. Care will be

needed to keep it perfectly flat. To free it from wrinkles smooth the hand along the west threads, never diagonally, as if this be done, however slightly, the velvet will be likely to stretch out of shape, and when finished have a blobby appearance. When perfectly fitting it must be tacked in place with fine silk thread or very fine cotton (silk thread for preference,

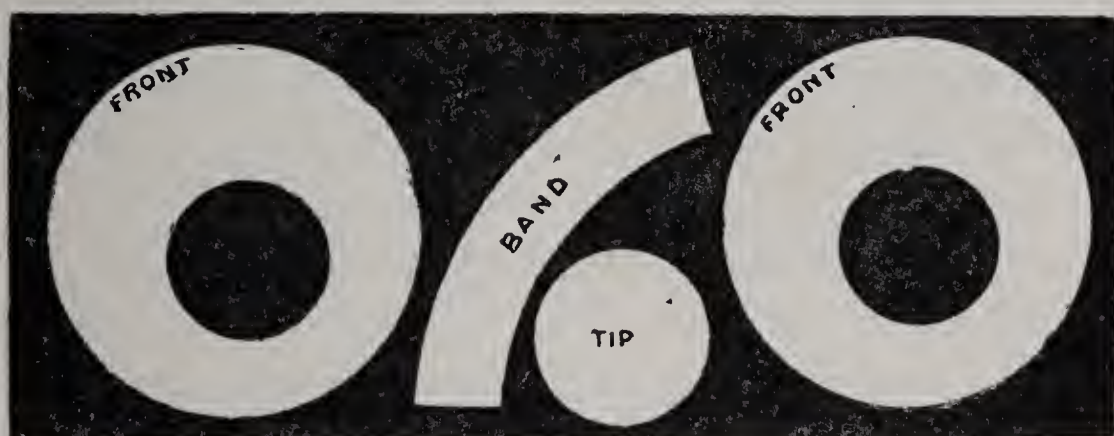


DIAGRAM XXXI.

there being less likelihood of marking the velvet) about 1 in. from edge, then the turning is *drawn gently over* edge (not pulled so tightly that the shape contracts), and pinned with lilikin or steel pins at a distance of $\frac{1}{2}$ in. apart all round; then, if the shape has been covered with muslin, the velvet can be caught to it, but if the wires only have been mulled it must be fastened to the espartra or buckram (Diag. XXXII., Fig. 1).

To Prevent Tearing Shape and 'Plushing' Velvet.—In the latter case the student will need to exercise great care to prevent tearing of shape, or, to avoid this, taking a stitch so deep that it comes through on the outer side of the velvet brim, which will be spoilt by the 'plush' mark produced. Nor is this the only point where she must use discretion, for if she hold the velvet too tightly in her left hand the thumb and finger will leave impressions just as unsightly. To avoid this it is best to hold a tiny piece of velvet, pile downwards, on to the pile of brim, between it and thumb, and let the grasp of the hat be as light as possible. When the upper side is covered the under piece should be tacked to the shape, half-way between headline and the edge of brim. In order that this may fit closely and prevent it, when finished, falling away from the edge, it must be smoothed tightly from headline *upward* to edge, all turnings exceeding the $\frac{1}{4}$ in. cut away and the $\frac{1}{4}$ in. turned in, then pinned to the upper at edge, when, if the stitch has been well practised beforehand, the join should be scarcely perceptible (Diag. XXXII., Fig. 3). The head space is then cut out less $\frac{1}{2}$ in. turnings, which is fastened down inside sideband. The tackings are removed by *cutting* and *drawing* out the stitches.

How to Alter a badly fitting Under Brim.—

Should the under now appear as if it had been eased on, be blobby in places, and the width of the turnings very evident, the slip-stitching must be carefully unpicked, stretching of the

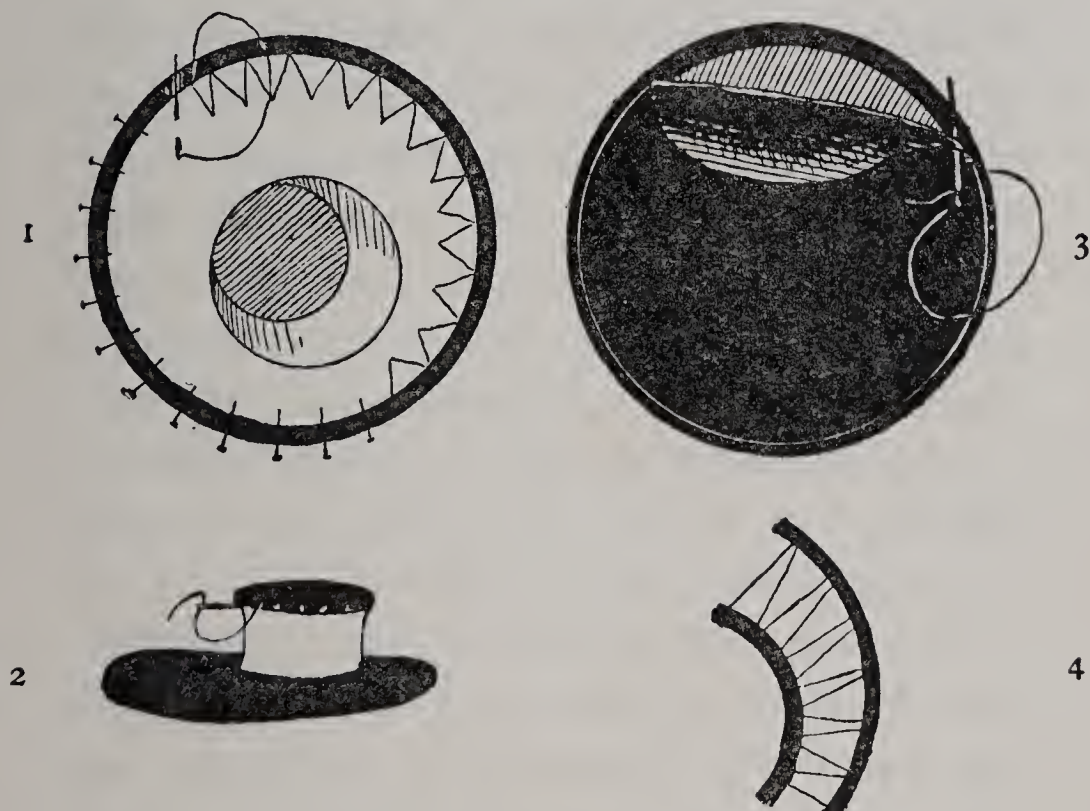


DIAGRAM XXXII.

under piece of velvet avoided, the whole under piece drawn more tightly up to edge, and the surplus cut down to the $\frac{1}{4}$ in. turning, which must be turned in again and the two edges re-slip-stitched. Next in order comes the head-lining, which should be started at the immediate back of hat, and when the needle has been taken through as a stab-stitch care

should be taken that in bringing it back a long back-stitch is made, and all the stitches form a continuous line. When head-lining has been sewn in, the tip of velvet—or whatever other material is being used for covering—must be placed in position and pinned to tip of shape at sides, back, and front; it should then be sewn to sideband of shape, just below the edge of tip of shape (Diag. XXXII., Fig. 2), the same stitch being employed as in sewing in head-lining, as this draws down and confines all fulness. All turnings are cut off below line of stitching. A piece of stiffish paper or net is cut to the exact size and shape of sideband, plus the $\frac{1}{2}$ in. required for joining into a round, and to this the velvet sideband is tacked, the smaller edge of velvet notched, both edges brought over the paper band and caught down with lacing-stitch (Diag. XXXII., Fig. 4). The velvet sideband is then placed around crown of hat and joined up where it is intended to trim the hat.

Sidebands which 'Dip.'—In the case of 'dipping' sidebands of the Boat variety, it will be found necessary to slip-stitch the bottom edge of sideband at the 'dipping' portion to headline of brim; this is done to prevent them riding up. Rouleau brims of the Boat or Gainsboro' type must be treated differently from

the flat brims, or the material will not fit to the shape properly. In cutting the velvet for the under side of brim for a Gainsboro' a plus of 2 in. must be allowed on the short or drooping side of brim; in cutting the velvet for the under side of a Boat 1 in. plus should be allowed all round. When tacking the material to the under brim of the Gainsboro' the upturned portion should be carefully fitted first, and all fulness smoothed away to the front, then from the front to the short side; when fitting this perfectly it is generally found that the velvet draws down from the edge of brim into the head at least 1 in., and should no allowance have been made for this the velvet would be so much short at edge. When the entire brim has been fitted there will be a surplus fulness at *the back*, which must be cut away, and the velvet neatly joined up again with a slip-stitch. The join must not show on the upturned part.

The under brim of the Boat should be treated similarly, the student well stretching the velvet where it will cover the rounded or bulgy part only, so that there may be no fulness where the shape lessens in size.

DRAPING CROWNS AND TOQUES

Draping.—Whilst acknowledging that few understand the art of draping gracefully, and that the unwary novice finds this part of millinery so difficult to master that she almost gives up in despair, the possessor of ordinary ability, given she have power to perceive *where* in her attempt she has failed in producing the graceful curves which ought to be its chief characteristics, should not be long—with practice and the hints contained in this chapter to help her—in becoming an adept in the art. If she be wise she will choose tissue paper for her first efforts, for in so doing she will gain the power to deftly handle light materials, the much-needed finger knack that will enable her to turn out the finished article fresh, airy, and dainty, without the *handled* look that characterises the amateurish efforts.

When manipulating paper or material the first endeavour must be to eschew tight, straight, conventional folds, and to drape in such a manner that the drapery takes on loose, flowing, curved lines. This may be achieved by making two or more folds emanate at a given point from one, and at still another point be broken into three, and again, resolve into four, or back

to the original one or two. The effect thus produced will be far more satisfactory, artistic, and pleasing to the eye than if the material be tightly draped, to say nothing of the becomingness to the wearer.

Copying a Model.—When making a draped toque similar to Diag. XXXIII. the piece used for the drapery should measure $\frac{7}{8}$ by $\frac{5}{8}$ of a yard



DIAGRAM XXXIII.

in length and width; and in copying the shown model the student should take the longest side towards her, and, placing the crossway edge at back of shape, begin her draping by making the bottom fold, pinning the whole in place with steel pins prior to sewing, in order to ascertain that all the folds occupy their proper place.

Draping Bonnet Crowns.—Figs. 1 and 2, Diag. XXXIV., illustrate two different methods of draping with that very useful shaped piece the corner, which so readily lends itself to a multiplicity of styles, and is easily arranged. Some of the simplest fullings seen on bonnet fronts are made of a $\frac{1}{4}$ yd. corner. A good way to arrange one is to hold the bias side to bonnet edge, fold extreme ends 3 in. or more from the ears along the front, keeping edge of velvet inside of shape, gather or pleat the fulness to fit remainder of front, sew the crossway edge to the inside of shape, gather or reverse pleat point of corner, and, if for a stout-faced matron, spreading the fulness, but retaining a high tapering point in the centre; if for matron with a longish or thin face, keeping the height nearly even.

WIRE SHAPES

Tools and materials required :—

Pliers.

Tape measure.

1 ring of fine silk wire.

1 ring of fine satin wire.

Mounting wire, or

1 reel No. 10 cotton.

Needles.

General Rules for Wire Shapes.—The points to be well borne in mind when essaying the making of a wire shape are :—

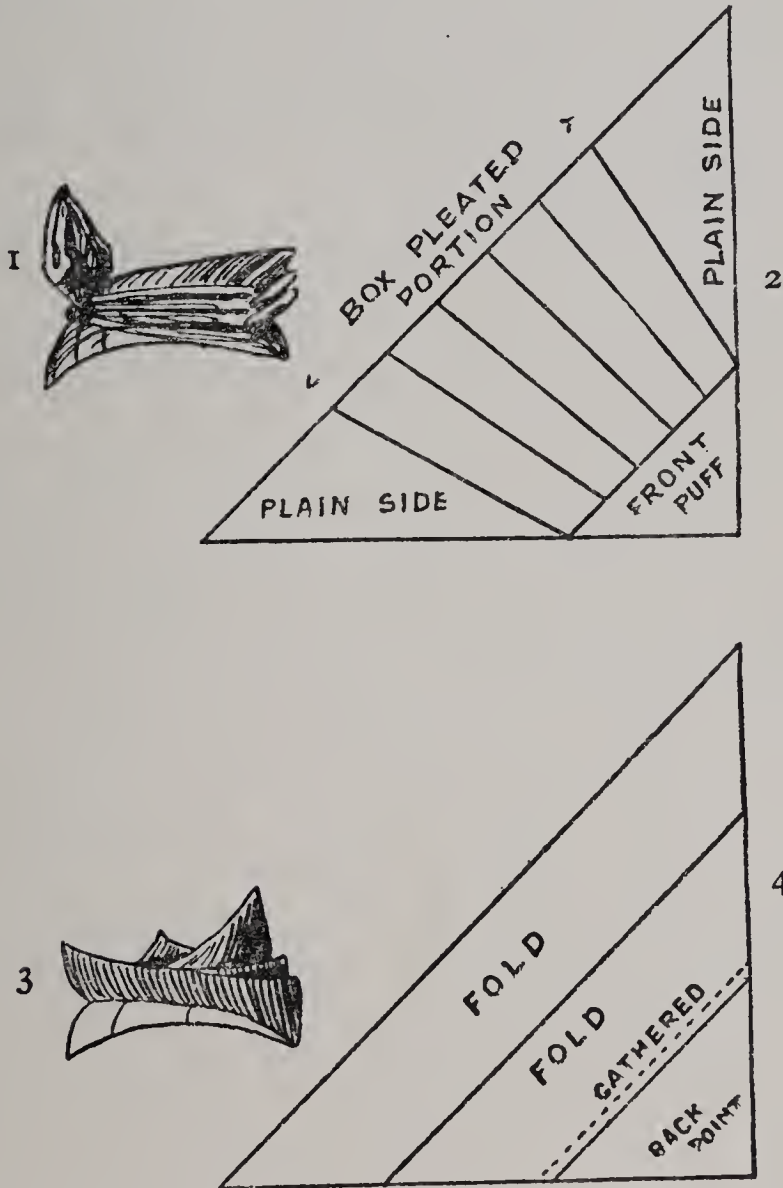


DIAGRAM XXXIV.

I. The wire must not be too hard, nor yet too soft.

II. All wires must be in proportion one to the other, also the spaces.

III. The outline of form must never be sacrificed for the sake of lightness.

IV. The wires should be firm at their fixed points.

V. When nipping support wires to edge wire; twisting over more than once will not make them firmer.

VI. The student must avoid rubbing off the filaments.

Wire shapes consist of circular, semicircular, and support wires; the latter run from front to back, side to side, and diagonally. They serve to maintain the balance or distance between the round wires, and when fastened to them hold them in position.

There are two methods of making wire shapes, one in the hand, one over a buckram shape. Before attempting either method the student will be wise if she practise nipping and cutting with her pliers and short pieces of wire, so as to acquire the knack of cutting cleanly and nipping without rubbing the silk filaments of the wire, for whenever this happens the shape is spoilt.

Making Hat over a Buckram Shape.—When making a hat over a buckram shape four round wires will be required.

Making the Round Wires.—For the first round wire the measurement of edge is taken

with a 2 in. plus and formed into a ring, the ends of which overlap 2 in. This overlapping portion is then bound with the mounting wire, or sometimes fastened with cotton. In the latter case it is not bound over except at extreme points, which always require very firmly securing, but a needle threaded with the cotton is taken through the silk filaments. The ring is then placed over shape at edge and bent into form, when it is removed and put aside until required. The second round wire is cut to the length of head measurement plus 2 in., and made into a ring in the same way as the preceding. The third is cut to length of the measurement of circumference of tip plus 1 in. only, and made into a ring with 1 in. overlap only. The fourth round wire is made to fit exactly half-way between the first and second. When the sideband measures more than $2\frac{1}{2}$ in. in height a fifth round wire is generally introduced; this is made to fit exactly half-way between the second and third round wires.

Taking the Measurements for the 'Supports.'—The support wires are always made of the finer silk wire. The measurement of the front to back is obtained by adding the measurements of front brim, height of sideband in front, tip, sideband at back, and back brim together,

and allowing a plus of $\frac{1}{2}$ in. for turnings at each end. The measurement of side to side support is obtained in same way from the sides, and the diagonals diagonally (Diag. XXXV.).

The order of putting Wires together.—The four supports which redivide the spaces between the other supports are not taken over the tip, and therefore must not have the tip measurement included. The supports are always placed over the buckram shape first, and are bent into form as they are arranged on the shape. When the first four supports have been placed in position they are fastened together at the crossing-point. The manner of securing them is by taking them where they cross between thumb and first finger of the left hand, which should also carry one end of the mounting wire or cotton, the right hand holding the other, which is taken over the cross wires, under, and up again on the opposite side to that where it was taken down. The ends of cotton or mounting wire are then changed from one hand to the other, and the end first held by the left hand taken over, under, and up again as the first end. If mounting wire has been used it will then only be necessary to twist the two ends together and cut them short, but if cotton they will require knotting together in the same manner as elsewhere ex-

plained (page 92). This is absolutely necessary in order to make the wires immovably fast.

The round wires are then put *over*, beginning with the edge wire, and secured in place. The method of fastening them to the supports is,

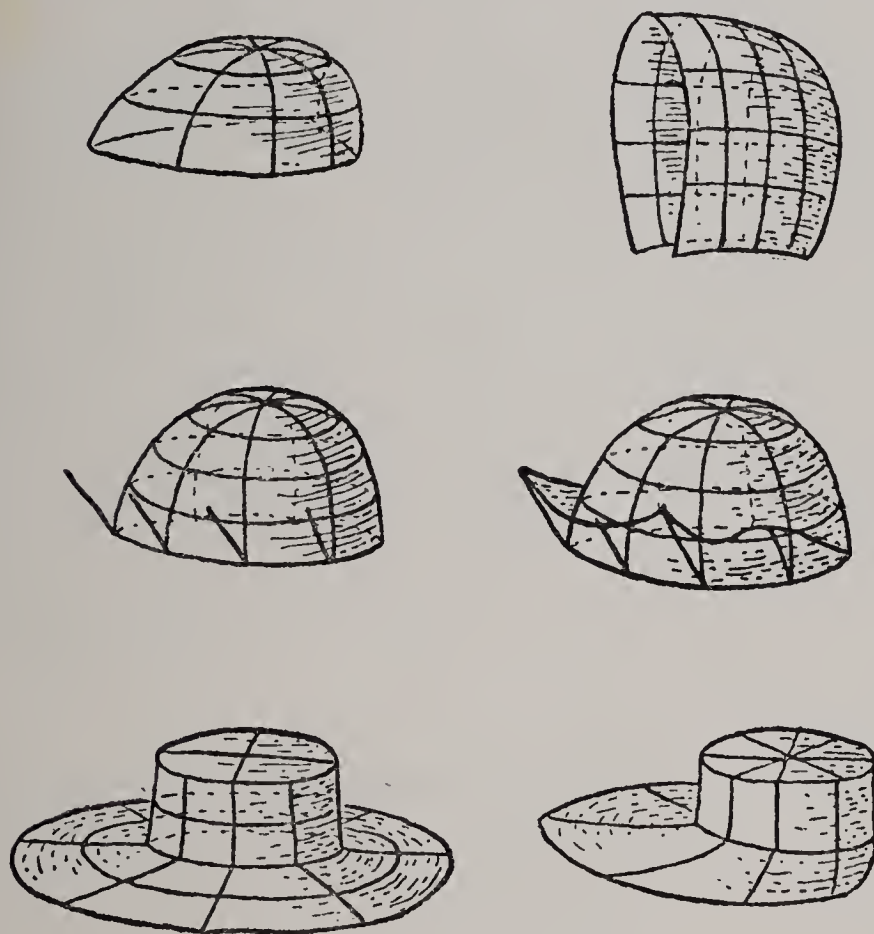


DIAGRAM XXXV.

in the case of all but the edge wire, by the mode described. The edge wire, however, must have the $\frac{1}{2}$ in. left on either edge of the supports turned up, over, and firmly nipped to them. The wire foundation is then taken off the buckram shape and the short supports added.

The Method of Making Wire Shapes in the Hand.—The order of procedure when making a hat is to connect tip and head wire with the back to front support first. When making a bonnet to bend the *edge wire* into form and *nip* the back to front support over it. The other wires then follow in their order.

Wire Bonnet Shapes.—The flat style has, as a general rule, only one round wire, two or three semicircular, four supports, viz. front to back, side to side, two diagonals (Diag. XXXV.). The measurements are obtained in the same way as for hats. When the flat shape is coroneted as shown (Fig. 3), the measurement of the height of coronet should be added to the length of the supports and left beyond the edge wire of bonnet proper, to be fastened to the edge of coronet when the shape has been completed to that point.

Old Lady's Bonnet Shape.—A real old lady's bonnet shape is almost obsolete in these days of young-old-women. Still, for the sake of those ladies who yet cling to the old-fashioned head coverings, one has been included in the illustrations, which the student should find easy to copy. The dimensions are as follows:—

All around or edge wire	.	23 inches.
This is bent so that		
All around face measures	.	16 inches.
„ back „	.	7 „

Semicircular wires—

First from edge	.	.	17 inches.
Second from edge	.	.	15 „
Third „	.	.	13 „
From centre front to back.			11 „
First below	.	.	13 „
Second below	.	.	13 „
Third, next back	.	.	12 „

Tulle Covering.—Before the wire shapes can be considered complete they must have a light covering of tulle for net and jet bonnets, stiff unglazed net when used as foundations for silk or velvet, tubing for flowers. Tinsel, etc., is often used when the outer covering is to be lace, and a pretty effect can be produced by threading coloured beads, chenille, narrow ribbon, in a kind of lattice pattern over and under the wires.

The tulle is put on in lengths, over edge wire, and eased, then gathered to form a casing over wire, gathered up at centre of crown, made neat and fastened off (Diag. XXXIV., Supplement).

Making Shapes in Stiff Net.—Two methods are employed. First, a skeleton wire shape is made and a shaped covering of stiff net sewn on. Second method is identical with that employed in making an Espatras shape, with the addition of a wire midway around the brim and at any part required to flute.

Point to remember—These shapes *must not* be made unduly heavy with wire.

PART III

‘LIBERTY,’ OR DRAWN SILK HATS

Children’s ‘Liberty’ Hats. — Children’s gathered hats are generally made in Liberty or Pongee silk and drawn on wires, and thus come under the heading of drawn work. The silk is cut either on the crossway or down the piece. The latter is the most economical way when two or more hats are to be made from the same silk, and saves much trouble in regard to the joins, though undoubtedly the best effect, as far as the edge frills are concerned, is obtained by the first method.

Width and Quantity required.—The lengths or length of silk will need to measure in all two and half times as much as it is intended the circumference of the edge of finished hat shall be; and the width, equal twice the diameter of brim, with (if making a double frill) a plus equal to twice the width of each frill. The widthway is then folded, and the exact line of the half marked. This done, it is inverted 1 in. or more, according to the width

allowed for frills—and if crossway lengths are used—with closed seams all pressed in one direction ; then the four thicknesses are tacked together low enough down the width to just catch the edge of inverted fold (Diag. XXXVI., Fig. 1). The length is then divided into halves and quarters and gathered, with the exception of 3 in. at immediate back, just above and below the tacking line, the space between

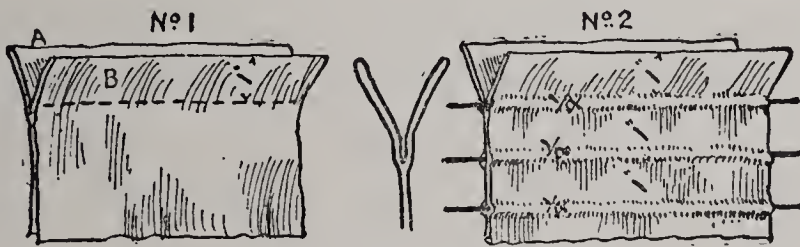


DIAGRAM XXXVI.

measuring $\frac{1}{4}$ in. This forms the first casing (Diag. XXXVI., Fig. 2).

The Rule Governing the Width of Casings.

—The rule for regulating the width of casings is that the space between the two lines of gathering must never be wider than to just allow for the admittance of a wire doubled at its end. If this rule is not adhered to, when drawn up the gatherings will not fit as close as they should to the wire, and a bad effect will result.

The spaces between casings generally measure 1 in. to $1\frac{1}{4}$ in.

The Process of Inserting Wires in the Brim.

—All the wires are cut to the longest or edge measure, plus 6 in. to allow for turnings and possible eventualities, as the ravelling of silk filaments off the wire, etc., and are inserted at one time, *to run in the direction the seams have been pressed, beginning at the ungathered space.* The wire nearest the edge is then made into a ring the size required, with 1 in. to 1½ in. overlap, in the same way as the rings for hat shapes, likewise the rest of the lengths of wire in their order until all are fastened, the brim at intervals being placed on the table so that the manipulator may make sure that it will lie quite flat, and that the spaces between casings are stretched to their widest extent. When this is not satisfactorily accomplished the rings must be let out or taken in as may be required, until the right effect is produced.

Making Foundation Crown.—Before drawing up the gathering threads the foundation of crown is made, stiff net or muslin being generally used for the purpose. It is made in two pieces, sideband and tip; the first is made of double material, joined in a round, and wired at both edges. The tip, made with single material is circular in form and about 13 in. in diameter, and is sometimes gathered; at others, pleated before sewing to sideband.

When this is done the wire on lower edge of band is bound with muslin.

Fixing to Brim.—The inner edges of silk brim are separately gathered, and the under one drawn up to size of the head measurement and sewn just inside sideband. Four or more support wires, as may be required, are then slipped between the silk of brim and one end made fast to the edge wire, the other to the band. The remaining gathered cut edge of brim is then drawn up and secured to the outer side of sideband, after which the gathering threads of brim are utilised to continue the casings along the space left to facilitate the insertion of wires, and fastened off neatly.

Arranging the Silk Crown.—The silk is arranged in a variety of ways on the foundation crown, the most usual of which is to take a width and a half of crossway silk measuring 12 in. or more *through, not along* the crossway, turn in $\frac{1}{4}$ in., gather one edge four or five times at intervals of $\frac{1}{2}$ in., draw up to size of band, evenly distribute the fulness, and sew on at headline, so that it neatens brim. Gather the remaining edge of silk, draw up tightly, and set on at centre of crown, and neatens with a silk-covered diamond or circular-shaped button mould.

Another style is produced by arranging the

top edge of crown piece in five points (Diag. XXXVII.), which are left to hang loosely ; and yet another way by using a circular piece, gathered at the edge and sewn on band as the two previous styles, and the top arranged in Tam-o'-Shanter form (Diag. XXXVII., Fig. 2).

Drawn Tulle Hats.—Drawn tulle hats are not formed by casing tulle and inserting wires,

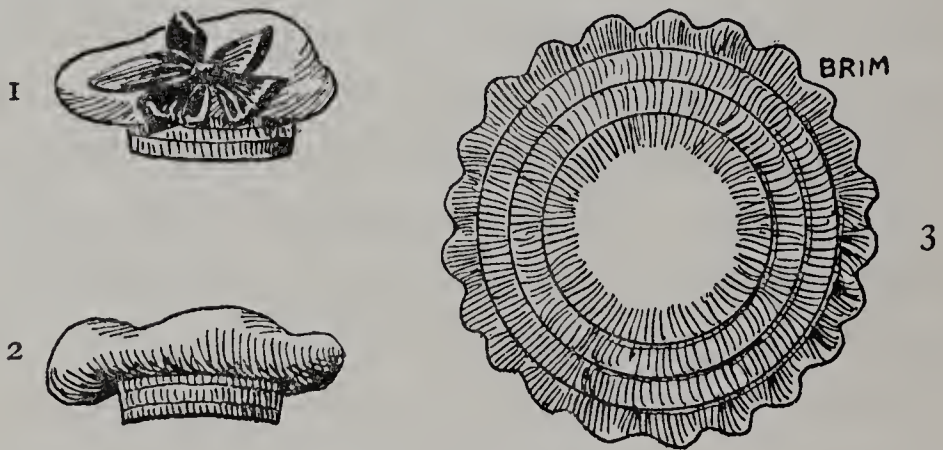


DIAGRAM XXXVII.

as are the 'Liberty' hats. Instead a wire shape is made, and a length of tulle measuring four to six times the measurement of the edge circumference and twice the width of brim, plus 1 in. or more for frill, is gathered on to it. The method usually employed is to fold in half the width of tulle, and at a distance of $\frac{1}{2}$ in. in from the double edge run a gathering thread. One half of the tulle is arranged over, the other half under the brim, so as to bring frill to edge ; the round wires of brim are then

cased in by running gathering threads on each side of them, through both thicknesses of tulle. When the crown is to be of drawn tulle a second length of tulle is required, which is sometimes so arranged that puffs are left between the casings.

Drawn Net, Chiffon, and Areophane Hats.---

Drawn hats suitable for ladies are often made

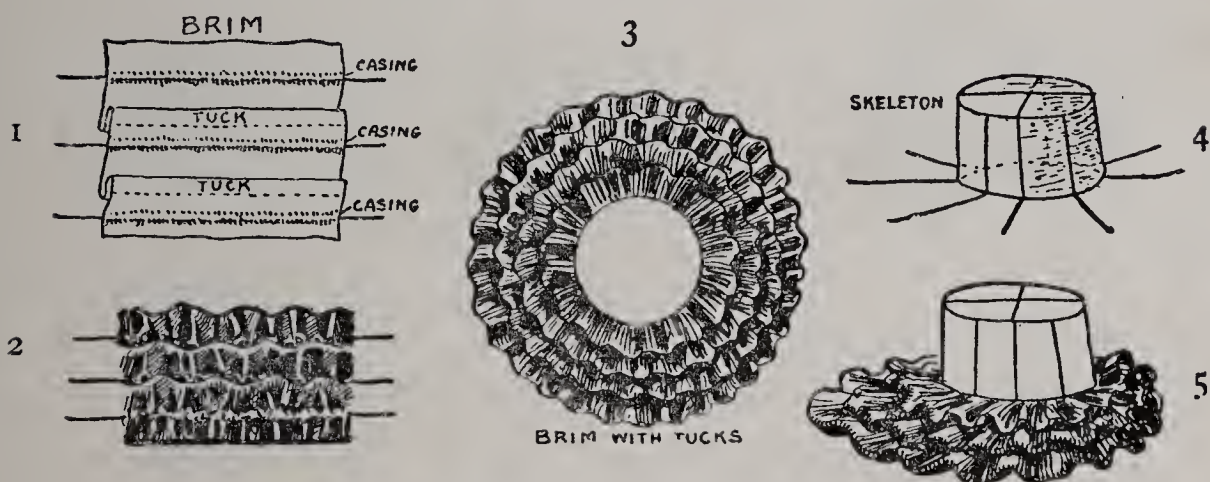


DIAGRAM XXXVIII.

in chiffon, net, etc. These are made on similar lines to the 'Liberty,' except that the frills at edge are generally replaced by straw lace, or a number of small tucks, flowers, etc., and the brim ornamented between casings. The foundation, however, is very different. When it is intended to ornament the brim with tucks the casings are not made *prior* to, but *after* the tucking of material. To form the foundation four supports, arranged as when making a wire shape, are required; to these the drawn material is secured (Diag. XXXVIII., Figs. 1, 2, 3, 4, 5).

Drawn Bonnets. — Drawn bonnets (Diag. XXXIX.) are formed by running several tucks in single material. The round wires are inserted in these. A skeleton shape (Fig. 3) is made of support wires; the wired material is secured to this by sewing one cut edge to the

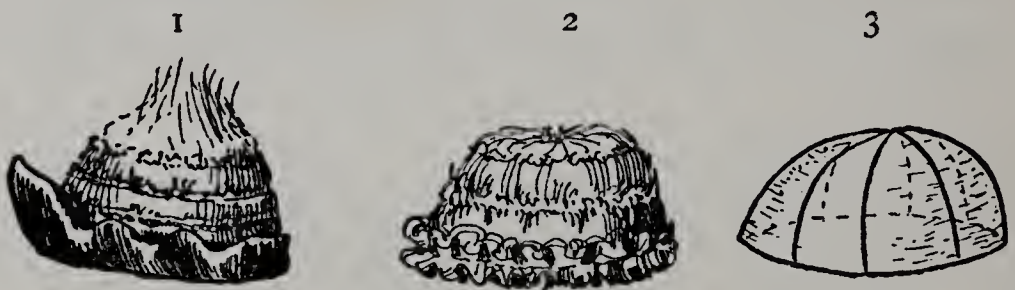


DIAGRAM XXXIX.

inside of shape, and the other, when turned in and cut close, to the centre of crown (Diag. XXXIX., Fig. 1).

If a coroneted shape is being manipulated the material for coronet is prepared separately, and the tucked portion measured off in graduated spaces in accordance with the form; this is sometimes made with flat casing, as also the brim of an open-fronted bonnet.

STRAW-WORKING

Materials Required for Straw-working :--

Straw lace.

1 ring of fine silk wire.

1 ring of satin wire.

1 reel cotton, colour of straw.

Hot iron.

Water.

White cloth.

Inasmuch as straw hats and bonnets may be bought at a very small cost nowadays, the student often questions the necessity for her study of this particular branch of the millinery art. In the first place, however, she is neither taught nor expected to learn the method employed by the workpeople of the Luton and Dunstable industries in England, nor those of Tuscany and Leghorn in Italy, but that so generally adopted by the up-to-date milliners when constructing the more fanciful confections, viz. those arrangements of silk and straw, chiffon and straw, flowers and straw, or lace and straw, when the crown is built up of one and the brim of the other, and sometimes a commingling of both, or of several materials that have been so fashionable of late years, and for the building up of which fancy straws retailed by the yard are to be bought at most draper's.

Making Straw Brim in the Hand. — Like wire shape making, there are two methods of working straws: one in the hand, the other over a shape. The first method is utilised when the form of shape desired is not to be procured. When working by either method it is usual to make crown and brim separately and join them afterwards; that is, if a brim and crown are desired of the straw. A length of wire the size of the head measurement is inserted or sewn on the top inner edge of straw, and if a flat brim is required the straw is eased on the wire just enough to make it lie flat when placed upon the table; if required to flute at any part more fulness is left at that part. If the straw used is no more than $\frac{1}{2}$ in. in width the second row is continued from the first in one piece (Diag. XL., Fig. 3); if more than $\frac{1}{2}$ in., each row of brim is made separately, and the strands of straw neatly interlaced.

Method of Strengthening Soft or Lacy Straws. — When the straw is very soft and lacy a wire is inserted or sewn upon the straight edge at top, when the succeeding row covers and neatens it; when, as sometimes happens, support wires are added to strengthen the straw, they are slipped in and out of the plait, so that they may show as little as possible. This method of making the shape firm is far neater than the old

method of making a light wire foundation and sewing straw shape to it, and does away with the necessity for lining the under side of brim. When the brim is required to be wider at any part gussets are put in at head, and in some cases between the rows of straw, to give the additional width.

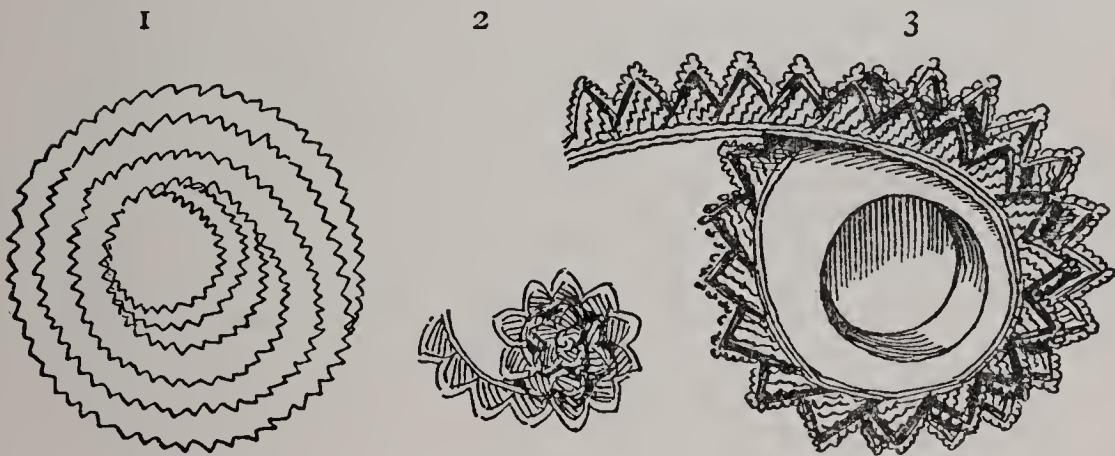


DIAGRAM XL.

To obtain Mushroom types, Boats, or Cherry Ripes.—Down-drooping or rolled-up brims are contracted where required by tightening the straw, and bulging or rounded or fluted effects obtained by easing as may be required.

To Press the Brim.—In order to press the brim properly, put it face downward upon a table on which an ironing blanket and linen cloth have been first placed, take a clean cloth previously wrung out of water and place over the straw brim, *press* with a warm iron. When nearly dry remove cloth and pass iron lightly

over the straw to stiffen it. As rolled or curved brims, or those made with raised straw, cannot be pressed in this way and retain their form, another method is employed in their case, for which two people are required, one to hold the flat-iron face uppermost, the other to manipulate the straw into the desired form during the process of pressing.

Forming the Crown.—In working a crown, whether flat, conical, round, or befeater in form, the starting-point is the centre, and the oval or round tip—as the case may be—is invariably formed by sewing one end of the straw into a point or pivot, around which the rest of the straw is made to circle until the full size of tip is obtained (Diag. XL., Fig. 2).

To begin Sideband.—The length required to form first row of sideband is then measured, but *not cut off*, and a sharp line made along the width lengthwise, so that one half of the width forms a shelf. On this the edge of straw tip is firmly sewn; the remaining half-width of straw then forms the first downward portion or beginning of sideband. The straw is then worked under this, row after row, eased to form slope or just sewn on in straight lengths, with or without gussets, as form of crown may require. When making a conical shape, after the pivot is obtained the straw is taken round and round to

the base of sideband, the straw not requiring to be eased nearly so much in its manipulation as for the other forms. In order to properly press the conical, ironing takes place every second or third row, according to the width of straw used.

Indented Crowns.—The method of working the indented crown varies somewhat from the foregoing. The tip is either made in short lengths, and sewn together into an oval or round, with the top row of the straw constituting the sideband raised above it, or in the same manner as for ordinary hats, but $1\frac{1}{2}$ in. larger in circumference than its band, into which it is evenly eased. This causes the tip to drop inwards.

Toques and Bonnets.—Toques and bonnets vary so much with the change of fashions that it is only possible to indicate or deal in generalities. At one time they are made upon a wire foundation and take the form of a butterfly or a huge rosette; at another they are composed of ruchings, loops, even knife pleatings of very light straw lace; at yet another jet intermingles with the rows of straw. The student's best plan is, therefore, to watch well the modes as they spring into being, and arrange her confection on similar lines.

Making Straw Hats over a Shape.—When making a straw hat over a shape the straight

edge of straw is wired in a length, the first row is then pinned to the shape at its edge, the succeeding rows to the preceding one until the brim is entire. This is then carefully removed and sewn firmly, the outer edge wired, as Diag. IV., and refitted to the shape in order that any errors in form may be remedied. The crown is begun at its base, the headline, the first row pinned as the brim to the shape, the second to the first, and so on until the centre of top is reached, when the end is twisted into the crown.

CAPS

Caps.—Caps may be briefly summarised under four heads.

I. The Matron's, under which heading all the dainty confections, bow arrangements of ribbon and lace, twisted bandeau, and bandeaux are placed.

II. Old Ladies' caps, which are so nearly, like their bonnets, obsolete.

III. Confirmation caps.

IV. Servants' caps.

In all cases but that of the bandeau (Diag. XLI.) the shape consists of two thicknesses of net, one $\frac{1}{2}$ in. larger all round than the other, which is cut to size and form of pattern.

A wire, two strands of flat or ribbon wire, or a thin wire covered with silk filaments, is placed at the cut edge of smallest piece of net, and the $\frac{1}{2}$ in. extra of the larger piece is turned over wire at the exact line of the cut edge of the smaller. The wire is cased in by taking a long stitch on the turnings and a small one on the neat and under side. The join of wire is always at the inner edge of cap, and generally at the centre, and overlaps 1 in. or $1\frac{1}{2}$ in.



DIAGRAM XLI.

Wide Heads.—When making a cap foundation for a head wide from side to side, the net is either eased over the wire at sides or it is stretched just above the wire. This makes a hollow, and ensures a better fit. When wired the shape is bound with ribbon or bias velvet, though if neatly and properly made this is not absolutely necessary.

The Chief Point in Arranging the Trimmings.—In adjusting the lace or trimmings care is required to prevent them standing away

from shape and exposing the severe outline of edge of shape. This is a mistake which inexperienced and amateur milliners constantly make in building bonnets as well as caps, ignorant how loudly it proclaims the little grasp they have of their subject.

The important point to bear in mind in order to avoid this glaring fault is that the lace around the edge of a cap must fall snugly *to the head*; the trimmings of the bonnets at intervals drop *below* the edge of shape, so as to make a broken outline, and the shapes with their trimmings be long enough *to reach, not cover*, the arrangement of hair at back. A space between is as great a fault from a side or back view as the stiff outline is from a front.

As cap foundations are never lined, like hats and bonnets, it is necessary to keep them very neat inside, and only a few stitches, and those of the smallest, may be in evidence. To attain this the cotton is fastened off from time to time in sewing on the trimmings firmly to their place, *not taken from one point to another*, and, where it is not absolutely necessary for the trimmings to be attached to the foundation, only caught to other portions; a '*tie*' is always used—securing the points of lace to the edge of foundation is a point in instance. The *tie* or *knot* is made by taking the cotton through the top side of

trimmings, where about a 4 in. end of the thread is left, to the under side and brought back again twice; the two ends are then tied together by taking first one end and then the other. To make the knot the cotton is twice twisted when making the first loop; this is to prevent the knot coming untied when the cotton has been closely cut down. The knots must never come

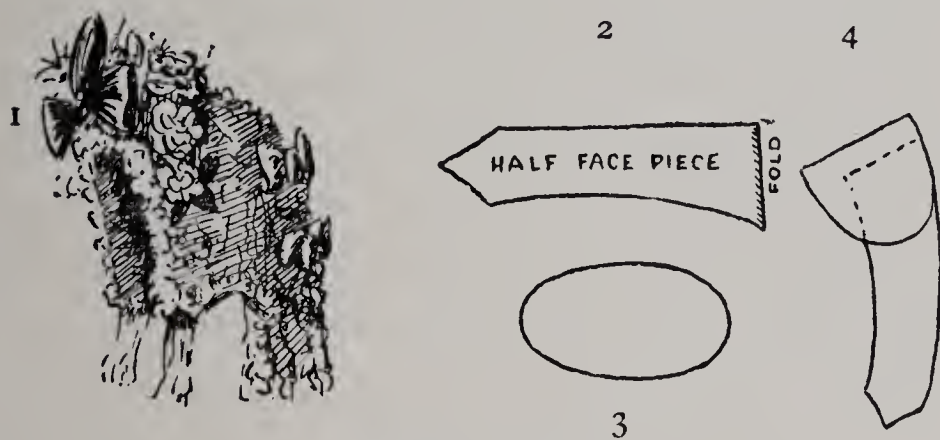


DIAGRAM XLII.

on the under side of the shape for two reasons: first, because they would prick the head like a pin; secondly, because they would cause the inside of the cap to look untidy and unfinished. Deftness and light handling are as indispensable in the manufacture of dainty caps as in any other branch of the millinery art. The foundation for an old lady's cap (Diag. XLII., Fig. 1) is made in two parts (Diag. XLII., Figs. 2, 3); both are separately wired and prepared as previously explained, only in this case the

binding with sarcenet ribbon is imperative, the same ribbon being brought into requisition for neatening by wrapping around the wire spring, which is sewn on the long part of foundation in order that the cap may fit snugly to the face. The second part is fixed to the first at the angle shown by Fig. 4.

Shape and Method of making 'Bag.'—The 'bag' at the back is made by cutting a piece of black spotted or sprigged net to the shape of a child's hood pattern (Diag. XIV*a*). This is affixed to the back edge of long part of shape by easing at the top and at the ears. A hem is run the length of bottom edge of net bag and elastic inserted, which, when drawn up to the back measurement, is generally about 8 in.; this is sewn at each end to the ears. The bag is generally ornamented with lappets of lace or tulle edged with tulle pleatings, or with ribbon bows, the ears with lappets to match.

Narrow lace is generally used to trim the front edge of foundation, and is carried all round the long part, neatening the top of bag. Lace, jet, flowers, and ribbon are all brought into requisition to embellish sides and top of shape. A common method is to wave the lace all round and introduce bows of ribbon, jet, or flowers between, and even marabou feathers.

The Confirmation cap in its simplest form is composed of a tulle rosette and ruchings with veil. A pointed or Marie Stuart shape is decidedly the smartest for this style. The veil is fastened beneath the rosette and ruchings.

A Servant's cap is generally made of washing fabric, such as cambric plainly hemmed or edged with embroidery, and usually measures 18 in. in length, 4 in. wide in the middle, 2 in. wide at the ends. A gathering thread, or a tuck to take a cord, is run through the centre lengthways; this is drawn up and fitted around the front of foundation, so that one edge of material falls in flutes *over* edge of foundation. Two long ends hem-stitched are arranged to fall at the back, and these are neatened on the crown of shape by a small bow made of a still narrower piece of cambric.

Another style is formed by arranging an Alsatian bow on a narrow foundation, and the small bow required to neaten ends, made with upstanding loops to show to the face.

RENOVATIONS

Requirements for Cleaning White Straw Hats :—

White soap, $\frac{1}{4}$ lb.
Salt of Sorrel, 1d.
Hot water.
Nail brush.
Bowl.
Hot iron.
White cloth.
Ironing blanket.

A lather is first made of *white* soap sufficient to entirely cover the hat ; this is put in a flat-bottomed utensil large enough to admit shape without curling up the brim. The hat is scrubbed the way of the straw until quite clean, then rinsed, first, in clean water in order to free it from the soap, and secondly, in a solution of salt of sorrel to bleach it. The hat is then put in the air (but not in the sun) to dry. Afterwards it is pressed into form by method adopted in straw-working.

A good Method for Java Hats.—Another method, especially good for Panama, Tuscan, and Java, as well as white straws, is to make a solution of ammonia at the rate of one and a half tablespoonfuls to two quarts of boiling water ; dip hat into the solution, then sprinkle

sulphur over it, soap well a nail-brush and scrub the hat, dipping the brush frequently meanwhile into the water, rinse in tepid water, dry and press as in first method.

White Felts.—White felts may also be cleaned by two methods. For the first thin paste is made of magnesia and water, which is applied to the hat with a brush and allowed to dry. When brushed off the felt will be found beautifully clean.

Another method is to powder pipeclay, and sprinkle the powder upon the hat, leave it for several hours, then beat or shake out the powder.

To Clean Brown Felt.—Very dark brown felt hats may be freshened by brushing with a brush *slightly* damped with solution of ammonia.

Light Brown or Fawn.—Light brown or fawn felts are best cleaned with fuller's-earth, made hot and applied with a flannel, or fuller's-earth and oatmeal, or even oatmeal alone.

Grey Felts.—Slightly soiled grey felts may be cleaned with warm bran, but if more than soiled, the best method is to make a solution of pearlash and water, and clean the hat with it.

Red Felts.—This solution may be used for freshening red felts also, but if the colour is not fast it is best to try the solution on the interior of the hat, or a part that may afterwards be trimmed over, if the colour should fade.

TO CLEAN STRAWS

Bright Black Straws.—Requisites :—

Gum-brush.

Polish.

To make the polish, pulverise $\frac{1}{2}$ oz. black sealing-wax and put in a bottle, add $\frac{1}{2}$ pt. pure alcohol ; put in a warm place, shake frequently, and when of the consistency of cream it will be ready for use.

To clean the straw, brush all dust out of hat and apply the polish, beginning at centre of crown and working round with the straw.

Black Chip.—Brush out dust and rub on pure oil.

Black Felt.—To clean black felt, brush first to remove dust, then apply a liquid made of logwood and soap bark, while it is hot.

To make the liquid, put a pennyworth of logwood and a pennyworth of soap bark into a large jar, pour boiling water upon the chips, allow to stand five minutes, strain off the liquid. Use while hot.

Coloured Straws.—Coloured straws may be freshened, if not too discoloured, faded, or burnt, by dipping a cloth into hot water containing one tablespoonful of liquid ammonia to the pint. When the cloth is wrung out it is placed on

the brim of the hat, which is laid flat side down on to a table, and the brim pressed with a warm but not too hot iron. The iron must not be left too long on the hat, or the colour will be affected. If the hat is too far gone for this process, a polish should be applied, which can be obtained from oilmen and chemists at the cost of a few pence.

To Clean Osprey.—To clean osprey, a lather is made of white soap and tepid water. The osprey is then taken in the left hand and dipped into the suds. The right hand is drawn down from stem to tip, time after time, till the osprey is quite clean ; if black or white, it is then rinsed in clean tepid water tinged with stone-blue. It must be constantly shaken until dry. (All colours require redyeing. Maypole Soap or Judson's Dye can be used for the purpose.)

Cleaning Tips.—To clean tips, the same method is employed as for osprey. After washing, they are beaten upon a *table* or *board* prepared beforehand by being thickly *covered* with flannel. The method of beating is, first up, then down, continuously until all the fibres are fluffy.

Preparation for Curling.—All tips and feathers must be steamed after the washing and drying process and before curling, in order to separate the fibres and make them set out

straight from the centre rib, then put aside a few minutes to dry, when they are ready for curling. When being curled they should be held in the left hand, with the fibres to be first curled lying over the forefinger of the same hand. The curling knife—or, if this is not to hand, a blunt instrument or paper-knife will do equally well—should then be drawn under the fibres from the rib to extremity of fibres, when the curl or ring at that point should not be less than a sixpenny piece in size. Caution should be exercised in manipulating the fibres over the knife, or instead of a soft ring the fibres will take corkscrew formation, and be ruined.

Cleaning Black Lace.—To clean black lace, fold the lengths in even folds and tack together, place in a flat utensil in which some old milk has been poured, pat the lace occasionally. Take it out at the expiration of ten minutes or so, squeeze out milk by pressing between the hands, leave to dry; when nearly so, unfasten folds, spread lace between cloths on an ironing-press and iron. This process cleanses and stiffens the lace, equal to the new article.

Second Method.—Another method of cleaning black lace is by soaking it with water, strongly tinged with stone-blue, and, after drying in the air, stiffening with a very thin solution of gum arabic.

Third Method.—Yet another is to make a liquid two parts alcohol, one part water, and after soaking the lace in this, drying as the second method.

White Lace.—After the white lace has been folded and tacked, put it into cold or tepid water containing a little borax or ammonia, and squeeze gently now and again; let it soak. When sufficiently clean, press between the palms of the hands, rinse, press again, and dry in the sun. When dry slap with the hands, unfold, pull out the edge. A soft lace will be improved by dipping into thin rice starch, or by adding sugar to the rinsing water.

To obtain a 'Butter' or a 'Coffee' Tone.—To obtain a 'Butter' tone, add to the rinsing water a little saffron; strain before rinsing lace in the water. The 'Coffee' tone is obtained by adding coffee or tea to the rinsing water in the place of saffron.

Black Crêpe.—Black crêpe can be restored and stiffened by folding it evenly at its full width around a roller and holding it over a steam kettle, or a hot iron over which a damp cloth has been previously placed. It must be left on the roller to dry. Care must be taken in the steaming process not to let the crêpe come in actual contact with the water, as this would utterly ruin it.

Light and Dark Velveteen when the Colours are Fast.—The method employed to clean light and dark velveteen is a very simple one. A lather of white soap is made, into which the velveteen is dipped, then placed on a board or table and scrubbed the way of the pile with a clean nail-brush until all dirt has been removed, when it is rinsed in clean cold water, but not squeezed or wrung, as this would spoil the pile. It is dried in the air, and sometimes the back is drawn over a hot iron, but this is not absolutely necessary.

Light Velvets.—Light velvets are cleaned by gently rubbing with a flannel previously dipped in paraffin; or, if the material be soiled in spots only, by rubbing with a piece of fat bacon or butter, when the wrong side requires drawing over a hot iron in order to raise the pile.

To Clean Mud-spotted Black Velvet.—To clean mud spots off black velvet, a solution of equal parts of spirit of wine, oxgall, and water will be found efficacious.

To Clean and Brighten Light Satins.—To remove dirt from light satins, chloroform or benzine may be used. To brighten dull washing silks, sponge with a thin solution of gum arabic and water; faded parts in some cases can be restored by the use of sal volatile.

To Restore Chiffon.—To restore chiffon, the length is folded and soaked in a soap lather, and the hand occasionally drawn down it while it remains therein ; it is also patted between the palms of the hands until clean, then removed and pressed between the hands in order to squeeze out the soap, rinsed in clean water and pressed as before, this time to extract all the water ; it should never be wrung but by folding flatly between thick cloths and passing under a wringing machine, when it should be ironed immediately.

Flowers.—Good flowers, if not very faded and very dirty, may have some of their pristine freshness restored by steaming and cutting the crumpled edges.

Black and Coloured Velvet, if not dirty, but only creased.—Black and coloured velvet is freshened by holding wrong side down *close to*, but not *on*, a hot flat-iron on which has first been placed a damp cloth, the steam eradicating the creases and raising the pile. To dry the velvet, draw its wrong side lightly over the uncovered surface of the iron.

Ribbon interwoven with Tinsel.—Silken material interwoven with tinsel is best cleaned with bread crumbs and powdered blue, then shaken and rubbed with a clean cloth ; tinsel, or gold lace, with rock ammonia.

Rusty Steel Ornaments.—To clean rusty steel ornaments, a paste is made of powdered crocus and turpentine; this is rubbed on the ornament and left to dry, then brushed off, and the ornament polished with a leather.

Grease Spots on Silk.—Grease spots on silk are eradicated by the use of a hot iron and blotting paper.

To Clean Ribbon.—To clean ribbon, a mixture is made in the proportion of 3 oz. soft soap, 3 oz. honey, to a teacupful each of gin and water. The ribbon is placed on a board and scrubbed with the mixture; it is then rinsed by dipping several times in as many lots of clean cold water, and not squeezed out, but hung over a line to drip, then put between clean cloths and ironed by drawing the ribbon from under the iron; this prevents creasing and a stringy appearance at finish.

DYEING HATS

Dyeing White Hat Black.—To dye a white hat black, make a dye of logwood, adding a little copperas drop by drop; boil hat in dye several hours, and leave it afterwards as many more in the liquid; then dry in the air. If not satisfactory with once doing, repeat. When dry press into shape, rub over with olive oil,

To Dye Hat Slate.—To dye a hat slate colour, the hat must be first prepared by being soaked in soapsuds in order to remove sizing and stiffening; this done the soap should be well rinsed out. Make a dye of cudbear, $\frac{1}{2}$ oz. to a pint of water, sufficient in quantity to cover hat completely, put it in a copper and the hat also. The hat must be well turned about until a high temperature is reached and it has taken a mauve tint; $\frac{1}{4}$ oz., or a trifle over, of extract of indigo is put into a pan of cold water, and the hat dipped in this and turned about until it is the required colour, then rinsed and dried out of the sun.

To Dye a Hat Red.—To a lye of potash add ground Brazil wood and boil well; boil hat in this until it has taken the shade desired; rinse in cold water and dry.

If dyeing by these processes be considered too difficult, or if no proper appliances be handy, any and nearly every oilman will supply a colouring polish for a few pence that would act as a substitute, but the hat will gain additional weight, the polish crack and peel off and show the original colour in places, and need constantly *touching* up.

NOTES ON TRIMMINGS

The Manufacture of Paillettes or Spangles.

—Epingles or spangles, sequins, etc., are largely imported from Bavaria, and in the Middle Ages were fashioned from precious metals. In those days strips of wire were bent into rings with pliers, placed on a slab and beaten out into the flattened spangle. Since then machines have been invented similar in form to the sewing machine, but naturally heavier in make. These, instead of the usual needle, have a hammer over the plate; a bobbin of wire is affixed to the side of bottom plate, and a pair of pliers cuts the lengths required. A tube rounds the lengths as they fall and sets them on the plate beneath the hammer, which, descending, flattens the wire, and a finger of iron pushes the spangle into a receptacle beneath.

Espartira is made of dried esparto grass, with starched muslin stretched over it. The different makes of lace used in millinery come from France and England equally, Honiton, a small town in Devonshire, being noted for one of the most expensive makes, which is worked over pillows by hand.

¹⁷ In making felt hats thirty different processes are employed.

The first is a chemical process to extricate all vegetable matter. The wool is then wound round a large cylinder covered with a multiplicity of teeth, and around this cylinder rotate a number of lesser rollers, which open the fibres of the wool, leaving it like a fine web. This is passed through a small, fine machine, and as this delivers it it is taken round a double-coned block. When the requisite thickness has been attained the wool is cut, and a hollow cone of wool intended to form a hat is taken out. This is hardened by steam, and undergoes a jigging process. Drying follows, and after drying dyeing. It is then steeped in shellac, dried again and blocked, steamed again and more exactly fashioned into shape and size desired; then other processes follow to raise the nap and give it a final finish.

Simple Bridal Veils.—Simple bridal veils are made of two-yard-wide Brussels net. They are generally formed by a square with a 2 in. hem; the hem is of triple net, of which the raw edge must exactly come to the bottom of hem. A running-stitch, measuring $\frac{1}{2}$ in. on the right side—*i.e.* that on which the hem is turned up—and $\frac{1}{8}$ in. on the under side, is used to fasten down hem to the square. The more elaborate are often embellished with a spray of

flowers in each corner, done in filoselle as the hem.

Quillings.—When sewing on quillings, ruchings, etc., the stitches may usually be taken through their top side, but if made of tulle or any transparent material that will easily crush and lose its freshness, the better way is to attach them to the hat from their under side; for if the manipulator have not the ‘milliner’s grip,’ a wide expanse betwixt thumb and forefinger, and a deft touch, the effect will inevitably be ruined. The position for the hands in making this kind of trimming is identical with that for ‘fly-running.’

Quantities.—The quantities for milliner’s quilling are estimated as four times as much as required when finished; for box-pleating, three times; for double box-pleating, five times; for knife-pleating two and a half times; for accordion-pleating, six times.

Wire Foundations.—When securing trimmings to a wire shape, it is of the utmost importance that they be well sewn to one or more wires, in order to obtain a good effect and make them firm, and sometimes it is necessary to fix them firmly to a piece of stiff net prior to securing them to the shape.

Widow’s Mourning.—The trimmings of bonnets for widows are generally arranged as

folded knots, Alsatian bows, etc. The veil is generally sewn under the front trimming, or at the back of bonnet, and is usually a straight piece, one yard in length, with a quarter of a yard hem at the bottom and a 2 in. hem at sides. The bottom hem is turned up on the right side, consequently the $\frac{1}{4}$ yd. length of crêpe for it, is cut off separately, and joined to the veil, right side of hem to wrong side of veil, so that, when turned over, both the veil and hem itself show the right side of crêpe. The hem of crêpe on a net or grenadine or lisse veil must also be cut on the straight, except when the veil is required for covering the face, when it should be cut on the bias.

Right and Wrong of Crêpe.—When on the straight way the right side of figure is always raised, and runs in a diagonal line from left top to right bottom. When on the cross way the figure should run *through*, not along the width way.

The Chief Points.—The chief points to remember in essaying a widow's bonnet are:—

- I. It must be perfect-fitting.
- II. The fit is materially assisted if a velvet fold be sewn to under edge.
- III. The trimmings must be compact as a whole.

IV. That in fixing the veil on the bonnet it should be slightly lifted at sides to prevent a slight fold at that point.

The chief points to be noted when making a crêpe veil are :—

I. Neither veil nor hem **must** be stretched in the manipulation.

II. The tacking or basting must be used unsparingly.

III. The turnings must be *even* and narrow.

IV. The slip-stitching should be done with crêpe cotton or silk thread.

V. When a waterfall veil is desired the hem of the veil should be equal in width at all four sides, not have one a quarter yard deep, as the long straight veil.

STITCHES USED IN MILLINERY AND THEIR APPLICATION

(Diagram XLIII.)

Tacking.—Tacking-stitch is used for joins and all parts that require more closely holding together, to expedite uniting them together.

Running.—Running-stitch is employed in making the hem of head-lining and short items of millinery, which may or may not be intended to be full on the thread, yet in which a drawn effect is not desirable.

Under-hemming.—Under hem-stitch is used when sewing down cut edges singly.

Slip-stitch.—The slip-stitch is used for all parts requiring invisibly joining together, as the two pieces covering under and top of hat brim.

Slip-hemming.—This stitch is used in making roll-hems.

French-hemming.—French-hemming is not so much a stitch as a *method* of making a hem which is neat on both sides, and in which two stitches are employed, *i.e.* running-stitch and slip hem-stitch.

Whipping.—Whipping is a stitch seldom now used, but very useful, and is generally employed instead of the gathering-stitch for lace, tulle, etc., to prevent ravelling.

Back-stitch.—Back-stitch is used for joining velvet or any two pieces of material requiring to be closely adhesive one to the other.

Long back-stitch.—Long back-stitch is used for fastening the inner edge of brim, both shape and covering, to sideband on the outside and inside ; securing the material tip to that of the shape ; sewing in head-lining.

Loop-stitch.—Loop-stitch when buttonhole is not absolutely required.

Buttonhole.—Buttonhole-stitch for all wiring purposes, as sewing wire to parts of shape, or in making lace fans.

Basting.—Basting-stitch is used, as in dressmaking, to secure material and interlining, so that one will hold to the other while being tacked, as the circular piece for a top of Tam-o'-Shanter to its interlining prior to pleating into form, or the attaching of a velvet brim to the shape, preparatory to the process of lacing and slip-stitching.

Basting for Crêpe.—Basting for crêpe, as before.

Fly-running.—Fly-running is used when making ruches, casings for Liberty or drawn hats, quillings, and all other portions of millinery required to be full on the thread. The peculiarity of this stitch is that the

Tacking.



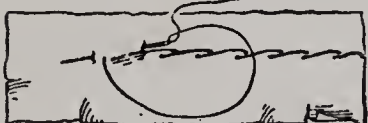
Backstitch.



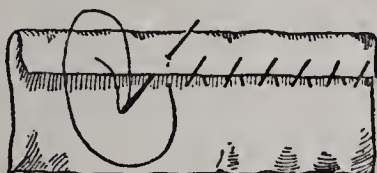
Gathering.



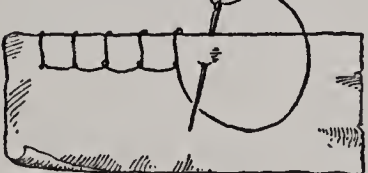
Long Backstitch.



Under Hemstitch.



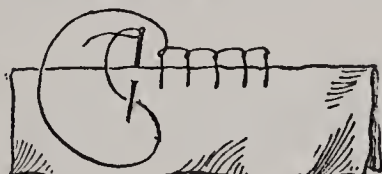
Loopstitch.



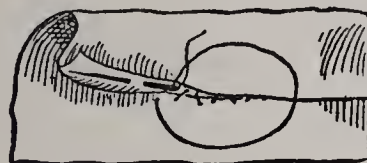
Slipstitch.



Buttonhole-stitch.



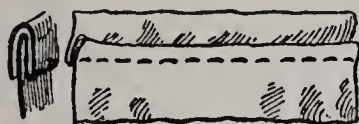
Slip Hemstitch.



Basting.



French Hem.



Basting for Crêpe.



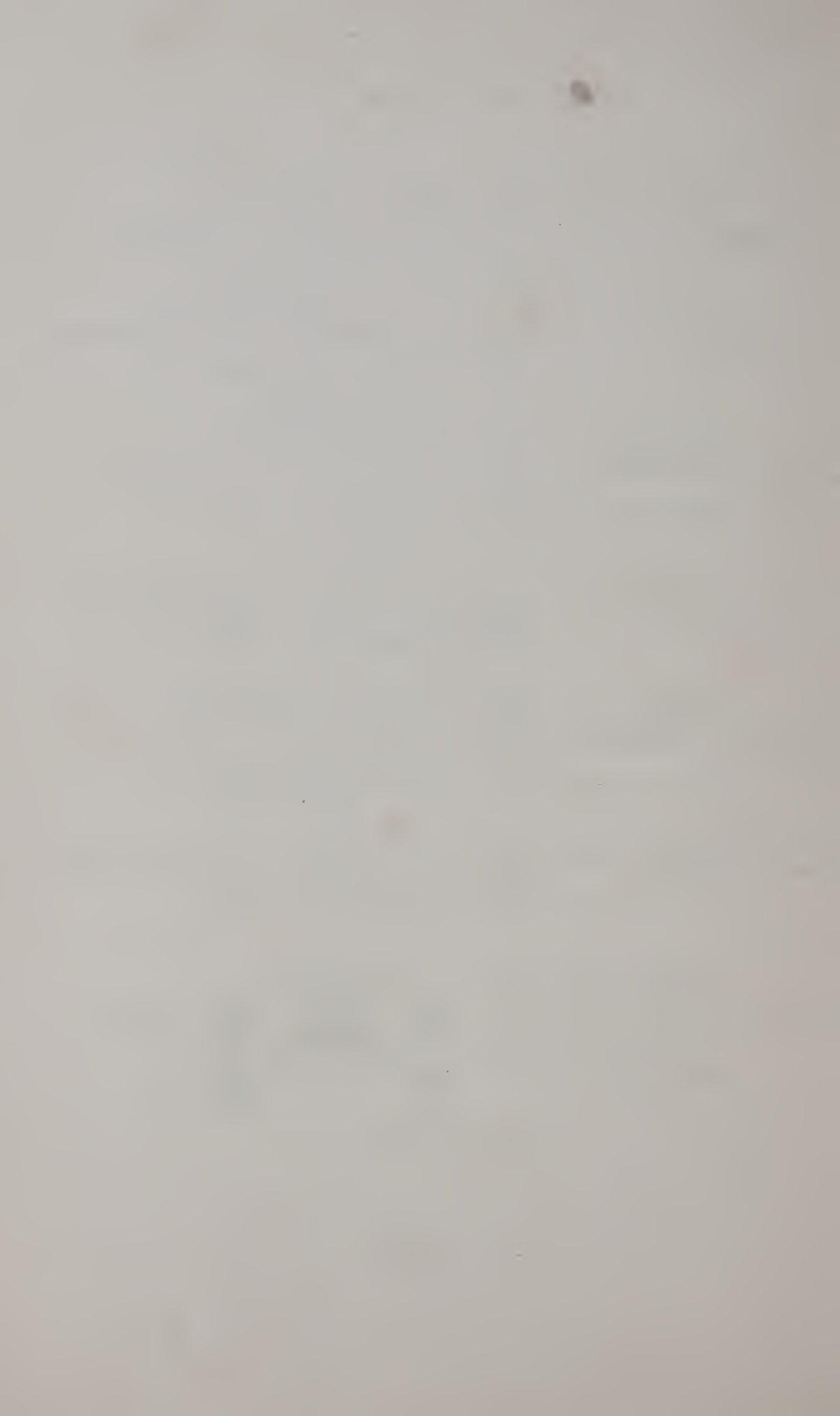
Whipping-stitch.



Fly Running.



DIAGRAM XLIII.



needle must not be withdrawn until the whole of the piece has been gathered, and the thumb and finger (*see* Diag.) must be placed close to the needle point. The thimble is used for propelling the needle forward, and the thumb and first finger of left hand hold the material *taut*, while those of the right *slither* or shake it into the material.

Hemming-stitch. — Hemming - stitch is used for fastening down the selvedge of ribbon over a wire, etc.

Lacing-stitch. — Lacing-stitch is used in the making of velvet folds, securing material on interlining *as* sideband of velvet (*see* Diag. of both).

Stab-stitch. — Stab-stitch is used in sewing on trimmings, and sometimes for securing head-linings to the shapes, and stitching on velvet tips, etc. (p. 65).

Catch-stitch. — Catch - stitch is generally used for fastening down the top side of material to hat shapes (*see* Diag. of Velvet Covering).

WIDTH AND PRICE

OF SOME STANDARD MILLINERY MATERIALS

	Approximate Width.	Price.
Chené Silk . . .	22 in. ...	2s. 4 <i>d.</i> to 6s.
Glacé . . .	„ ...	2s. 4 <i>d.</i> to 6s.
Taffeta . . .	„ ...	2s. to 4s.
Peau de soie . . .	„ ...	3s. to 6s.
Sarcenet . . .	„ ...	10½ <i>d.</i> to 2s. 6 <i>d.</i>
Areophane . . .	„ ...	9½ <i>d.</i> to 1s. 9 <i>d.</i>
Satin . . .	11 in. ...	1s. 6 <i>d.</i> to 4s. 11 <i>d.</i>
Velvet . . .	18-22 in. ...	2s. 11 <i>d.</i> to 15s.
Bengaline . . .	22 in. ...	2s.
Gossamer . . .	12-20 in. ...	8½ <i>d.</i> to 2s.
Velveteen . . .	24 in. ...	1s. to 4s. 6 <i>d.</i>
Book Muslin . . .	36-40 in. ...	2 <i>d.</i> to 6 <i>d.</i>
Indian Muslin . . .	36-40 in. ...	10½ <i>d.</i> to 2s. 11 <i>d.</i>
Chiffon . . .	3-40 in. ...	2½ <i>d.</i> to 3s. 6 <i>d.</i>
Crêpe . . .	27 in. ...	2s. to 5s. 6 <i>d.</i>
Breton Net . . .	18-30 in. ...	8½ <i>d.</i> to 1s. 9 <i>d.</i>
Brussels Net . . .	36-60 in. ...	2s. 6 <i>d.</i> to 4s. 6 <i>d.</i>
Bridal Net . . .	72 in. ...	2s. 9 <i>d.</i> to 4s. 9 <i>d.</i>
Pongee Silk . . .	24-30 in. ...	8½ <i>d.</i> to 2s.
China . . .	24 in. ...	1s. 3 <i>d.</i> to 3s. 6 <i>d.</i>
Lisse . . .	30 in. ...	2s. 3 <i>d.</i> to 4s. 6 <i>d.</i>
Tulle . . .	18-36 in. ...	6½ <i>d.</i> to 1s. 3 <i>d.</i>

RIBBONS, ETC.

China Ribbon . . .	card ...	1s. 1 <i>d.</i>
Sarcenet Ribbon . . .	½ in. ...	1 <i>d.</i> yard.
Cap Spring . . .	— ...	½ <i>d.</i> each.

MATERIALS FOR FOUNDATIONS.

Espartra (sheet)	. 27 in.	...	1s. 4d. to 1s. 9d.
Buckram	. . —	...	6d. to 9d.
Glazed Net (Paris).	—	...	10d. yard.
Unglazed Net (cap).	—	...	6½d. to 11d. yard.
Satin Wire	. . ring	5d. to 1s. 9d., or 2d. yd.	
Silk Wire	. . ring	...	3½d.
Cotton Wire	. . ring	...	1d. to 4½d.
Flat Wire	. . card	...	1d. to 4½d.

Lace, ribbons, flowers, feathers, etc., vary so much that it is impossible to give even an approximate cost.

GLOSSARY OF TERMS EMPLOYED IN MILLINERY

<i>Agrafe</i>	.	.	Clasp ornament.
<i>Appliqué</i>	.	.	A trimming applied to another by sewing around the edge of design.
<i>Bouillonné</i>	.	.	Puffed.
<i>Cabachons</i>	.	.	Clumpy ornaments.
<i>Cache-peigne</i>	.	.	Half wreath or under-trimming.
<i>Capote</i>	.	.	Toque bonnet.
<i>Chapeaux</i>	.	.	Hats.
<i>Chic</i>	.	.	Stylish, smart.
<i>Choux</i>	.	.	Bunch rosettes in cabbage form.
<i>Coquilled</i>	.	.	Fanned or waved.
<i>Directoire</i>	.	.	In the style of that period.
<i>Guipure russe</i>	.	.	Russian thick lace.
<i>Lamè ruche</i>	.	.	A ruche material interwoven with wire.
<i>Mousseline de soie</i>	.	.	Silk Muslin.
<i>Passementerie</i>	.	.	Beaded gimp.
<i>Panache</i>	.	.	Plume of tips.
<i>Paillettes</i>	.	.	Spangles.
<i>Peau de soie</i>	.	.	Silk (thin).
<i>Piquet</i>	.	.	Clump, with or without a smart upstanding spray.
<i>Plateaux</i>	.	.	Square or circular flats made in straw, felt, etc., generally twisted into whole or parts of hats.
<i>Pouf</i>	.	.	Puff.
<i>Tulle coulisse</i>	.	.	Gathered piece of tulle.

IDENTIFICATION OF MATERIALS

Gros grain silk is dull in appearance, and has a fine cord running from selvedge to selvedge horizontally. Both sides are alike.

Ottoman silks are thicker, have a bolder cord, are bright and glossy. Both sides are not alike. They sometimes have smaller cords woven between the thick.

Chené silks are plain, untwilled, *thin* rustling silks, covered with a cloudy design. These silks are alike on both sides.

Glacé silks are thin, bright, papery. Can be obtained both plain and patterned.

Taffeta silks have slightly more substance than glacé, and are alike on both sides.

China silks are softer and brighter than Pongee.

Gauze, Lisse, Chiffon are all thin, semitransparent materials with a soft, silky surface.

Areophane belongs to the crêpe family, and is of a thin, semitransparent nature, streaky, worsted appearance, yet without the decided figure of crêpe proper.

Brussels net is made very wide, the mesh is large, the thread silky.

Breton net is much smaller than Brussels in its mesh, and is made in silk as well as cotton. These nets are often sold one for the other.

Tulle is of the same class, but very bright, silky, and finer in the mesh.

Paris net is a highly glazed, stiff, large-meshed net, only used for foundations and stiffening purposes.

Stiff net is a finer-meshed, *unglazed*, not so highly stiffened net, used for cap foundations, children's bonnets, interlinings.

Espartira is a straw-coloured substance made from esparto, and rendered smooth by having thin, highly starched muslin on the one side.

Satin wire is round and thick, and the filaments covering it very glossy.

Silk wire is round and very fine, the filaments covering it less bright than those covering the satin wire.

Ribbon wire is a flat strip of woven cotton containing three and sometimes four strands of fine cotton-covered wire which have been woven in with it.

SUPPLEMENT

HINTS TO TEACHERS

THOUGH the general basis on which the superstructure of Millinery rests remains, amid all changes, comparatively unchanged, and no further word on the elemental part is necessary, the constant change of arrangement, of the blendings of material, and of the blendings of colour, that create confusion and dismay in the minds of the inexperienced worker, are sufficient excuse for the inclusion of the matter treated in the Supplement.

To keep up to date. What expenditure of time! What labour it entails! What a constant amount of instruction it necessitates! This is the cry of the young milliner and the teacher alike. Viewed from the standpoint of limited knowledge, the mastery of the art under ever-changing conditions is undoubtedly a formidable matter to achieve.

Is it really so? The experienced milliner would answer in the negative.

Fashion's vagaries are but revivals of modes of other days. Thus she only need draw from her storehouse of knowledge and apply the acquired matter to the construction of the modes of the moment.

"Ah, yes," says the inexperienced one, "that is easy; but we who have not acquired cannot apply the unknown."

True; but the real question at issue is, Are you as unversed as you think? It is possible to be ignorant of the efficiency of one's own attainments. For instance, on pages 16 and 17 of this little Manual is a description of rucked edges, also method of making. Looking at some of the arrangements of various materials in the toque of the day, what do we find? The same ideas worked out (see Supplement, page 125, "Fancy Brims"); casings, tuckings, fulness drawn diagonally, etc., rule the scheme.

Turn to page 108 of the Manual: there a note upon quillings and ruchings meets the eye. We gaze about us, and we see this form of trimming in evidence in most of the up-to-date hats.

What is the lesson the given instances convey? Surely the fact that, if the foundation of the art has been properly laid, a wider knowledge has been acquired than was imagined. Let the inexperienced, or those who, not having run the gamut of changeful notes, think themselves in-

experienced, look closer at the modes as they appear from season to season, and to their surprise they will find not more than one or two keynotes have been struck. Certainly the tunes are played with many variations, but what of that? The student primed with the knowledge the little Manual can impart, should be easily able to ring these changes and their variations, and, what is more, compass others in her turn.

It is in order that she may clearly comprehend her possibilities, as also the possibilities of the matter acquired; to assist her in classifying her knowledge; and in part to respond to the many requests formulated by students, teachers, and others, that this little Supplement has been compiled.

Incomplete though the lists necessarily are, it is trusted they may prove full enough to fulfil their aim. That they may prove as real a boon in their suggestiveness of matter and illustration as it has been declared the primary edition has been helpful to the student who has perused its pages, and carefully by practice established her knowledge on a sound basis, is the sincere wish of

CLARE HILL

THE FOLD AS A SIMPLE ORNAMENTATION

Folds as Diag. III. of Manual. 1. May be used in rows on the brims of either felt, cloth, beaver, or straw shapes circularly (Diags. I. and II.), widthway, diagonally, diagonally to cross (Diag. III.), triangularly (Diag. IV.). 2. May be used in rows on crown band circularly, vertically (Diag. V.), diagonally, diagonally to cross. 3. To band in fulness as Diags. VI. and VII., also diagonally, and diagonally to cross.

Folds looped at intervals.—1. May be used diagonally (as Diag. VIII.), vertically, lengthways. 2. Put in close rows together to entirely cover a (1) brim; (2) sideband, or (3) entire shape when covered (tulle, silk, etc.).

Two folds twisted together (1) at edge of brim; between edge and head; or between and at edge of brim. (2) At edge of crown; between edge of crown and head; or at edge of crown and head.

A triple plait of folds may be used in the same way as the twisted folds, to form entire crown and as a bonnet-string (Diag. XXVIII.).

The French, or the triple fold, may be used as a finish to folded brims, sidebands, and underlinings, in the making of "Louis" bows, etc.

FANCY EDGES

The edges of felt, cloth, or velvet shapes can be (1) lightly whipped over with arosene, tinsel thread, threaded fine beads, or ribbon (as Diag. IX.); (2) buttonholed over with twist; (3) with chenille worked backwards and forwards; (4) with beads sewn on singly, or in a design; (5) with narrow frilled lace singly, or in two or more rows; (6) with narrow ribbon drawn through tiny buckles, crescents, or rings; (7) with fur and lace motifs; (8) with pipings, full, and plain; (9) with knotted lengths in chiffon, chenille, cord, and tulle; (10) with twisted lengths in the same materials as knotted; (11) with plaited lengths in the same materials as knotted and twisted; (12) by all the modes described in Manual; (13) by tucking a cross-way width, widthway at cut edges, and leaving the centre to fit like a plain bind; (14) by forming petals and sewing on in a line (Diag. XV. A).

FANCY BRIMS

A few methods of making and arranging.

Gathered and drawn (1) as a casing, lengthway, then pulled between diagonally (Diag. X.); widthway, then pulled between diagonally;

diagonally; diagonally to cross (Diag. XI.); lengthway, with an over pattern wrought with gathered ribbon, or silk or velvet frilled over a cord (1) in circles (Diag. XII.), in spirals (Diag. XIII.).

Whipped and drawn (1) on the under side of material, so as to form puffs lengthway, widthway, diagonally (Diag. XIV.); (2) on the top side to form petal edge (Diag. XV.); on the top side to form row after row of petals lengthway (Diag. XV. A), widthway, diagonally.

Tucked and drawn (1) lengthway (Diag. XVI.), widthway, diagonally; (2) with cord (Diag. XVII.), or cords (Diag. XVII. A).

Honeycombed (1) in sections widthway (Diag. XVIII.), lengthway, and entire brim.

Draped, to form (1) rucks (Diag. XIX.); (2) folds; (3) folds gathered at intervals (Diag. XX.).

By sewing on crossway folds (1) in rows lengthway, widthway, diagonally; (2) as crescents (Diag. XXI.) and as diamonds over folds, put on lengthway.

Ruched, by (1) pleating, and sewing on lengthway, widthway, diagonally, diagonally to cross.

Ruched, by (2) gathering as the Romney ruche, and arranging lengthway, widthway, diagonally.

By quilling, and sewing on the quilling length-

way, widthway, diagonally, in a pattern or rosette form over plain covered.

By knife pleatings arranged (1) lengthway, widthway, diagonally, in squares, crescents, etc.; (2) arranged so that the pleats are reversed at intervals, or at opposite edge of pleating.

*Methods of treating the under side of
Hat Brims.*

Underlinings can be formed (1) by all the methods shown and described under the heading "Fancy Brims"; tucked and drawn (Diag. XXII.), folded (Diag. XXIII.); (2) by the methods 1 and 6 of Covering with Chenille; by the methods 2, 3, 4, 5, 6 of Covering with Chiffon, when the shape has been made of wire; (3) by tucking a shaped piece widthway; (4) by frilling narrow lace on a shaped piece of chiffon either circularly, diagonally, or in a pattern; (5) by embroidering lace, or other net, chiffon, or lace with seed pearls, crystals, jewels, tinsel thread, and appliquing stars, trefoils, and other fancy shapes cut in velvet, etc., at intervals between to form a design; (6) by sewing on petals of flowers in overlapping rows; by sewing on leaves of flowers in overlapping rows.

FANCY BANDS

*For Sidebands of Hats, or for circling the
Brim of Hats.*

The Sidebands of Hats.—(1) These can be arranged by methods described under the heading “Fancy Brims”; also (2) by method 5, “Under side of a Hat Brim”; (3) by making a lattice work of beads, etc.

Bands for circling hat brims can be made (1) by covering a wired piece of buckram—length and width of desired band—with a crossway width of velvet to form a French fold, or to form a triple fold, or as a bandeau; (2) by methods described under the headline “Fancy Brims.”

CHENILLE, CHIFFON, FINE STRAW, AND TULLE

As Coverings for Wire Shapes.

Chenille can be arranged (1) by simply twisting it over the wires, row after row, circularly (Diag. XXIV.), or vertically; (2) circularly, and threading other strands through vertically, or *vice versa* (Diag. XXV.); (3) by forming diamonds (Diag. XXVI.); by forming diamonds and threading other strands through, as shown in the preceding diagram, or by knotting (Diag. XXVI. A); (4) by twisting it over wires, as first

method, diagonally, every two rows, forming a zigzag; (5) by buttonholing over the edge wire, and each succeeding row one to the other (Diag. XXVII.); (6) by plaiting and sewing on to a tulle-covered wire shape (Diag. XXVIII.); (7) by working over rings in a fancy design (Diag. XXIX.); (8) by twisting over wires, and twisting loops between vertically or circularly (Diag. XXX.).

Chiffon can be arranged (1) by all methods described under the heading "Fancy Brims"; (2) by taking a wisp of the material and working out the methods given for Chenille, "tied" knots taking the place of "twisted" knots; (3) by forming figure eights (Diag. XXXI.); (4) by making flowers in chiffon and mounting them in wreaths, crescents, sprays, etc., and sewing same on to a shape previously covered with lace, or chiffon folded or cased; (5) by sewing on chiffon, gathered, rucked, or tucked on, one-half of the brim, on the sideband, and sewing chiffon similarly treated around lace motifs, and covering the other sections of shapes with the motifs; (6) by rucking or gathering strips, and forming them into overlapping crescents, placed widthway on the shape, and threading ribbon or silk or velvet through the crescents; (7) by gathering at each edge, and forming shells (Diag. XXXII.).

Fine Straw can be used as a covering (1) by all methods described for Chenille (Diag. XXXIII.), "tied" knots, as in chiffon, taking the place of "twisted" knots; (2) made into Banksia roses, and sewn on as an over design; (3) made into scrolls, or conventional design, and applied to a shape first undercovered with tulle, chiffon, silk, etc.; (4) by crocheting a design over the wires; (5) by making in crochet roses and other flowers, or into foliage, and applying on to a shape first crocheted over in a lattice or rough twig design.

Tulle, as a covering, (1) plainly in lengths put on widthway (Diag. XXXIV.); (2) can be manipulated by all methods described for chiffon and fine straw.

QUILLINGS AND RUCHES

Treatment of Cut Edges.—Turned in as a hem and (1) oversewn with chenille, arosene, or narrow ribbon; (2) stitched by machine; (3) roll hemmed; (4) French hemmed; (5) formed into petals by run-stitching and whipping, as shown in Diag. XXXV.; (6) tucked (pinch or $\frac{1}{4}$ "); (7) fringed; (8) flossed out (Diag. XXXVI.); (9) pinked; (10) caught in scallops with beads; (11) turned in as a hem and lace edged; (12) turned in as a hem and sewn to a separate fold

by herring-bone open work of twist; (13) turned in as a hem and a narrow ruche sewn on.

Quillings and Ruches are formed by (1) gathering, or (2) pleating the material at one edge for quillings (Diags. XXXVII. and XXXVIII.), at the centre (Diag. XXXIX.) for ruches.

"PLATEAUX" AND "FLAMS"

These may be twisted into various shapes, and used to form parts of shapes.

Plateaux can be arranged to form (1) a "Tam" (Diag. XL.); (2) a child's bonnet (Diag. XLI.); (3) the crown of a toque (Diag. XLII.); (4) the crown of a bonnet (Diag. XLIII.).

Flams can be so pleated that (1) a toque (Diag. XLIV.); (2) a picture hat (Diag. XLV.); (3) a mushroom (Diag. XLVI.); (4) a Napoleon (Diag. XLVII.); (5) a tricorne (Diag. L.); (6) a marquise (Diag. LII.); (7) a boat shape (Diag. LIII.), or (8) a Victorian (Diag. XLIX.); and (9) a Marie Stuart (Diag. XLVIII.) bonnet can be evolved.

Diag. LI. shows method of wiring flam prior to bending into a tricorne.

In the ordinary way these should be wired with a fine silk wire the colour of shape, so as to support and retain in form any section required to flute, etc.

READY-TO-WEAR HATS

A few of the modes, and occasions when worn, the material employed in their construction.

The "Tam" (simple): worn for school, motoring, cycling, yachting, golfing, shooting, wet and windy weather. Usually made in wool, cloth, etc., for winter wear, sometimes in linen, or holland, and straw for summer.

The "Tam," with peak (Diag. LIV.), or brimmed as a flam or mushroom (Diags. LV., LV. A), or with tabs over crown for all the same occasions, also when driving, gardening, etc.

Made in the same materials as the first—

The "Man of War," for school only, made in cloth, straw, and linen.

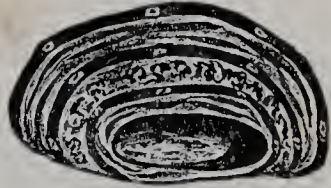
The Yachtsman's Cap, when yachting, for seaside wear, for motoring. Made in cloth, straw, linen, oilskin.

The Sailor, English, French, American. For yachting, seaside, motoring, driving, morning wear. Made in cloth, straw, and linen.

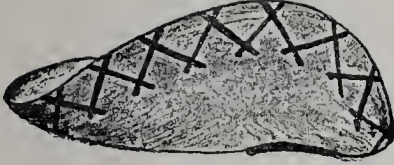
The Boat (Diag. LVI.), the **Marquise**, **Porkpie** (Diag. LVII.), and many other shapes, when built on tailor principles, severe lines, absence of trimming, or only trimmed in the simplest or stiffest form, may all be classed with the ready-to-wear, and as such can be properly worn in the morning, and when shopping, and on all other occasions when the costume is in keeping, or tailor-built.



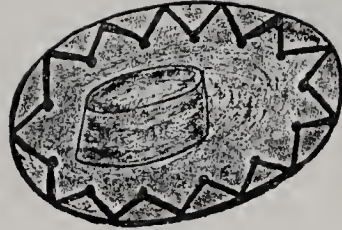
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III.



IV.



IX



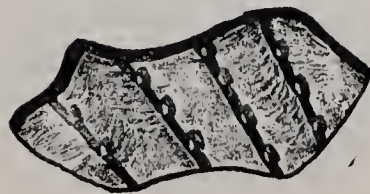
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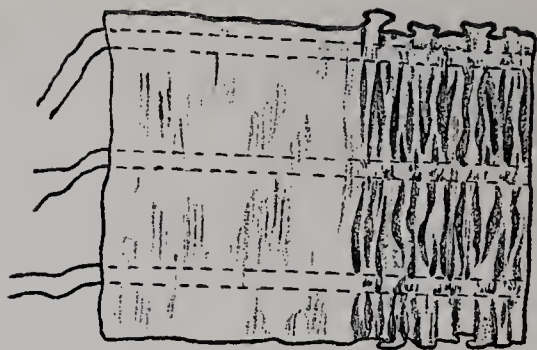
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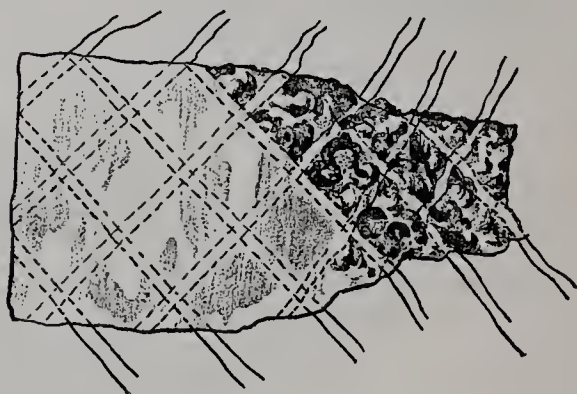
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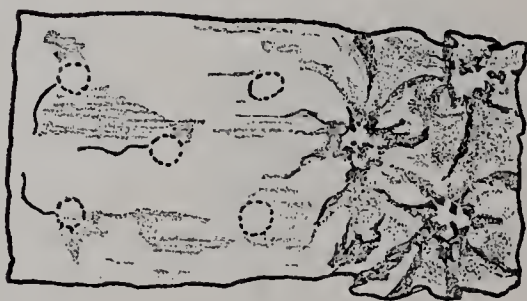
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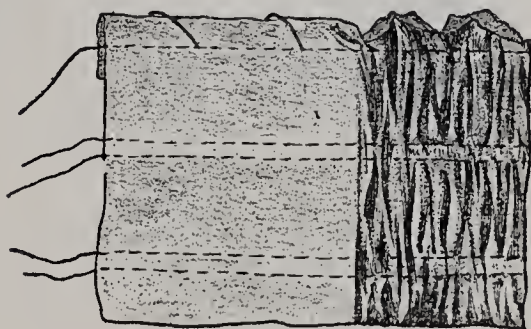
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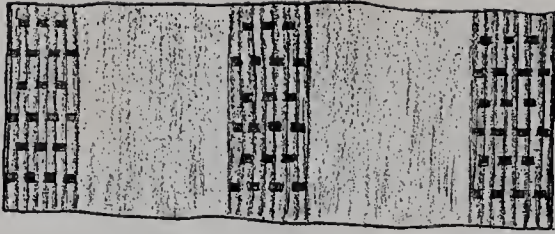
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XV.A



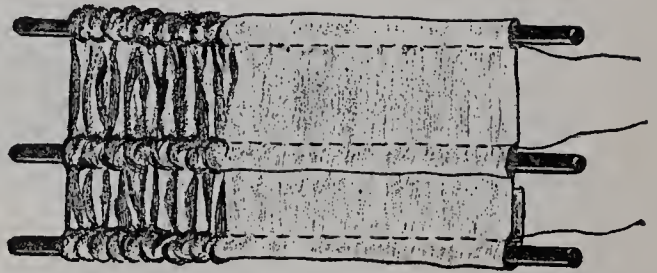
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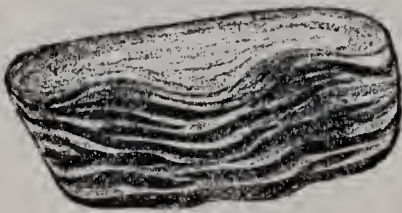
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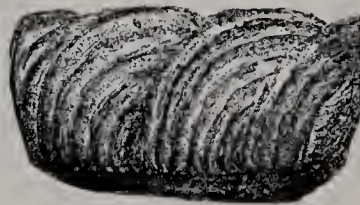
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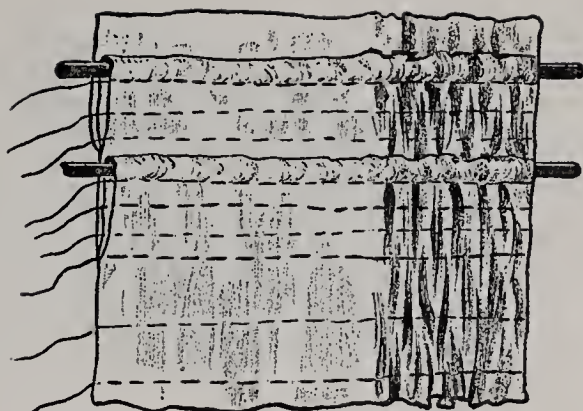
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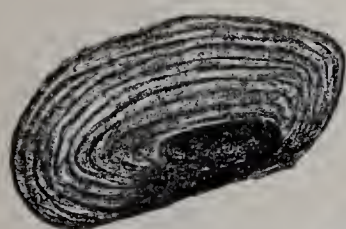
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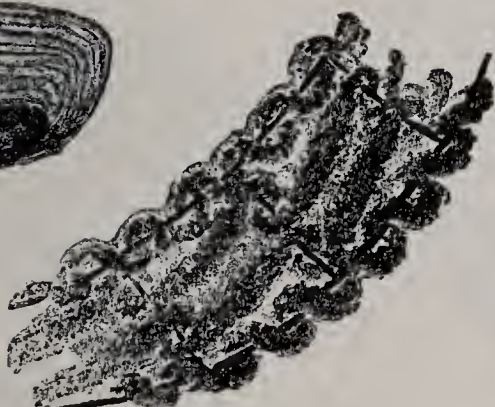
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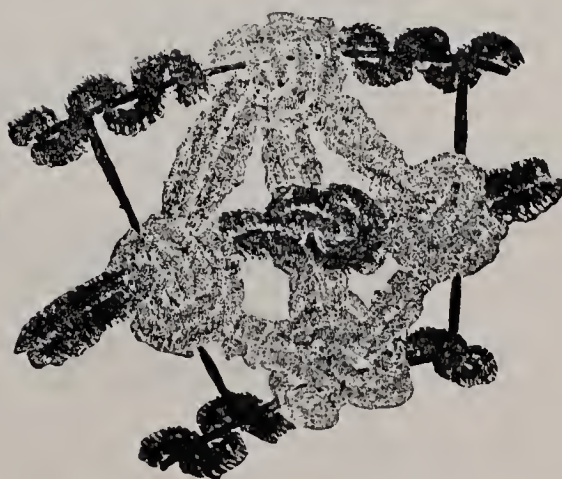
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XXVI. A



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XXVIII.



XXVIII.A



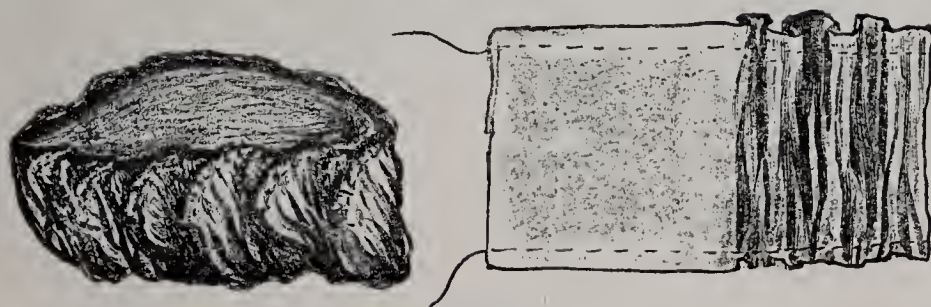
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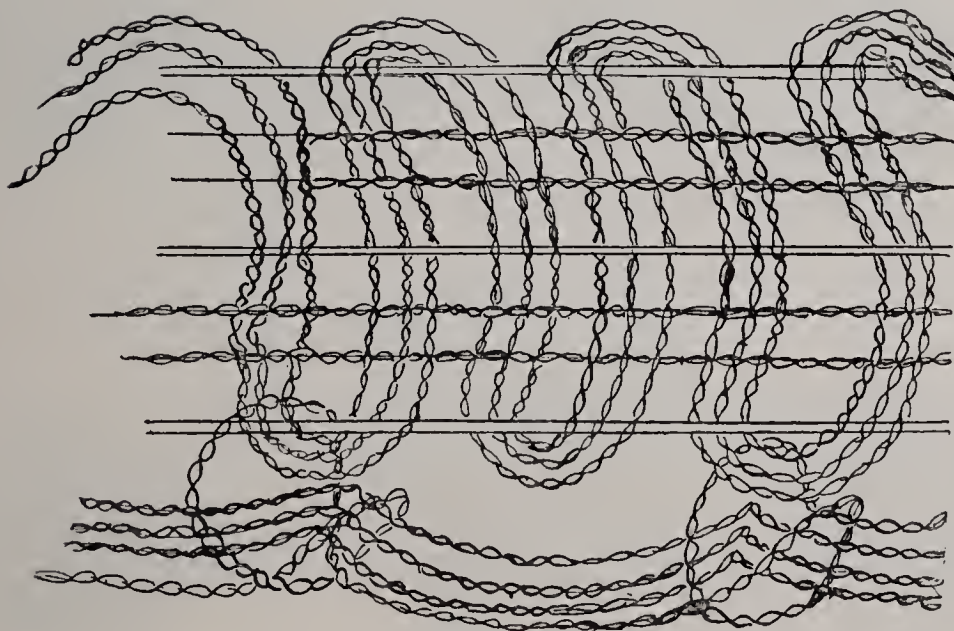
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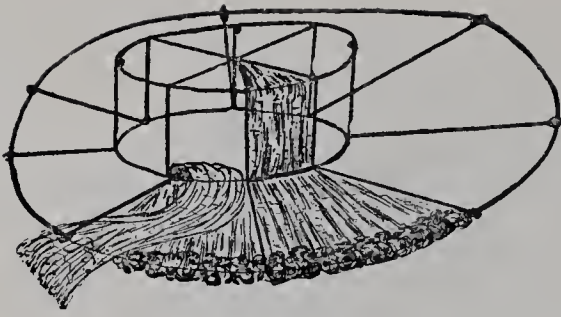
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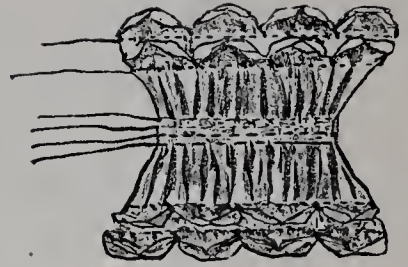
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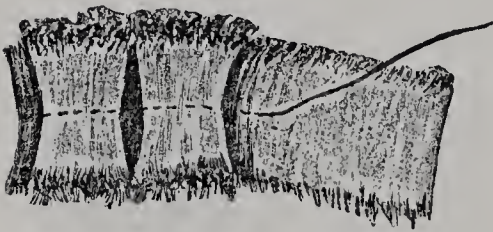
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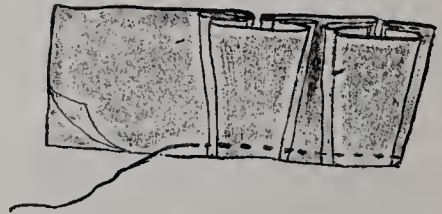
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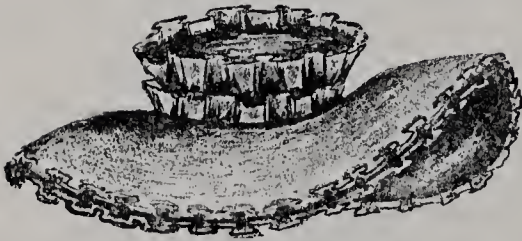
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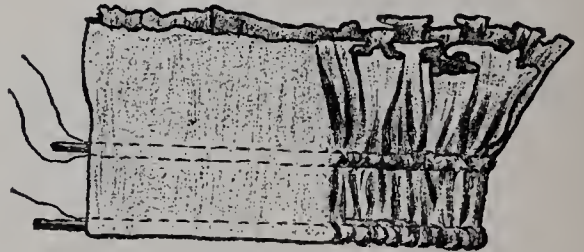
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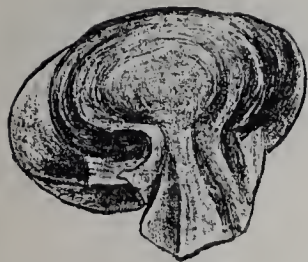
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XL.



XLII.



XLI.



XLIII.



XLIV.



XLV.



XLVI.



XLVII.



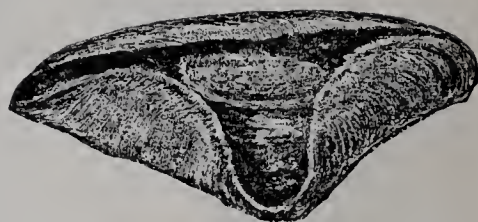
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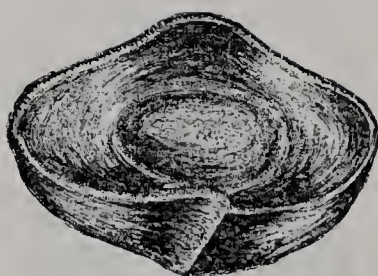
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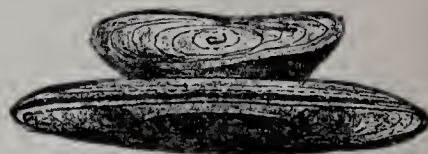
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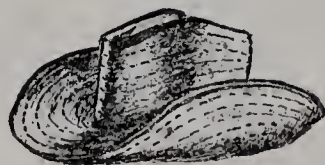
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[Specimen Page.]

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The girl stands. The boys love the mother. The dog runs. The master teaches the boy. The girl sings. The queen praises the boy. Nauta stat. Puer canit. Puer Juliam amat. Julia currit.

II. Point out the Subject, Object, and Predicate in each of the following, writing the proper letters over each word—

The queen loves the boy. The boy fears the dog. The slave loves the girl. Puella servum timet. Servus canem terret. Homo reginam amat.

III. Translate into English—

1. Servus stat. 2. Servus cānem tīmet. 3. Hōmo currit. 4. Cānis hōmīnem terret. 5. Puella cānem āmat. 6. Aqua currit. 7. Puer puellam dōcet. 8. Māgister servum dōcet. 9. Servus nautam vīdet. 10. Cānis puellam terret. 11. Hōmo servum vīdet. 12. Puella cānit. 13. Pāter matrem āmat. 14. Māter filium dōcet. 15. Nauta pugnat.

IV. Translate into Latin—

1. The slave runs. 2. The queen sees the slave. 3. The girl sees the sailor. 4. The man stands. 5. The water runs. 6. The boy sings. 7. The girl sees the water. 8. Caesar rules the land.

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est. Helvetii nostrorum impetus diutius sustinere non poterant. alteri in montem se receperunt: alteri ad impedimenta et carros suos se contulerunt. ab hora septima ad vesperum pugnatum est, nec hoc toto proelio aversum hostem videre quisquam potuit.

297. Dum vires annique sinunt, tolerate labores:
jam veniet tacito curva senecta pede.

298. Darius in fuga, cum aquam turbidam et cadaveribus inquinatam bibisset, negavit unquam se bibisse jucundius. nunquam videlicet sitiens biberat.

299. Quid magis est durum saxo, quid mollius unda?
dura tamen molli saxa cavantur aqua.

300. Catilina a Cicerone consule urbe expulsus est, et socii ejus deprehensi in carcere strangulati sunt.

301. Tempori cedere, id est necessitati parere, semper sapientis est habitum.

302. Fame coacta vulpes alta in vinea
uvam appetebat, summis saliens viribus:
quam tangere ut non potuit, discedens ait:
nondum matura est, nolo acerbam sumere.

303. Seneca haec ad amicum scripsit: Ante senectutem curavi, ut bene viverem; in senectute curo, ut bene e vita decedam.

304. Si Alexander, qui tot gentes armis devicit, etiam animi sui cupiditates vicisset, diutius haud dubie et majore cum gloria vixisset.

305. Praeceptores erudiunt pueros, servi dominis serviunt, cives legibus obediunt.

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TITUS.

321. Titus amor ac deliciae generis humani appellatus est. admonentibus domesticis, quia plura polliceretur, quam praestare posset, non oportere, ait, quemquam a sermone principis tristem discedere. atque etiam recordatus quondam super coenam, quod nihil cuiquam toto die praestitisset, memorabilem illam meritoque laudatam vocem edidit: Amici, diem perdidi!

THE LIMITS OF PLAY.

322. Lusus pueris proderunt; quia pueri post lusus plus virium et acriorem animum afferunt ad discendum. modus tamen sit remissionibus; ne aut negatae odium studiorum faciant, aut nimiae otii consuetudinem afferant.

323.

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Quin etiam veterum effigies ex ordine avorum antiqua e cedro, Italusque paterque Sabinus vitisator, curvam servans sub imagine falcem, Saturnusque senex Janique bifrontis imago vestibulo adstabant, aliique ab origine reges, martiaque ob patriam pugnando vulnera passi; multaque praeterea sacris in postibus arma, captivi pendent currus curvaeque secures, et cristae capitum et portarum ingentia claustra, spiculaque clipeique ereptaque rostra carinis.

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324. Eleus Hippias, cum Olympiam venisset, gloriatus est, cuncta paene audiente Graecia, nihil esse ulla in arte rerum omnium, quod ipse nesciret; nec solum has artes, quibus liberales doctrinae atque ingenuae continerentur, geometriam, musicam, litterarum cognitionem et poëtarum, atque illa, quae de naturis rerum, quae de hominum moribus, quae de rebus publicis dicerentur: sed anulum, quem haberet, pallium, quo amictus, soccos, quibus indutus esset, se sua manu confecisse.

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Populus Atheniensis Phocionem patriā pepulit. **NEP.**
The Athenian people drove Phocion from his country.

The Ablative of Origin is used with Verbs, chiefly Participles, implying descent or origin :

Tantalo prognatus, Pelope natus.
Descended from Tantalus, son of Pelops.

18.

1. The death of Hannibal freed the Romans from fear.
2. No one is free from blame.
3. We are in need of brave soldiers.
4. They stripped the town of defenders.
5. The Helvetii did not abstain from wrong.
6. Caesar calls the soldiers away from the battle.
7. The praetors kept the crowd from the forum.
8. Tarquin, the last king of the Romans, was expelled from the city.
9. The murderers abandoned their attempt.
10. Hippocrates was descended from a Syracusan family.
11. Caesar cut off the enemy from their supplies.
12. He was descended from Hercules.
13. I will relieve you of this load.
14. Love of virtue ought to restrain us from wrong.
15. We hear that he is descended from an ancient family.

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8. Leave nothing undone¹ to avenge your brother.

9. It was² all through you that I did not defeat the enemy.

10. We shall not prevent them doing that.

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15. Clauses containing Indirect Questions have a verb in the conjunctive, and are joined by interrogative pronouns or conjunctions with the principal verb:

Quæsivit cur hæc fecissem.

He inquired why I had done this.

Rogaverunt quando futurum esset ut pons conficeretur.

They asked when the bridge would be finished.

NOTE 1.—The principal verb need not be of an interrogative character:

Moneo quid faciendum sit.

I warn you what you ought to do.

NOTE 2.—The conjunctions *if*, *whether*, must never be translated by *si*, *sive*, but by *-ne*, *num*, *nonne*:

Dic mihi num valeat.

Tell me if he is well.

NOTE 3.—For a future conjunctive passive the periphrastic forms *futurum sit*, *fuerit*, *esset* (followed by *ut* and conjunctive) must be used.

NOTE 4.—*Nescio quis*, *nescio quomodo* (*some one*, *somehow*) are treated as simple expressions and do not take the conjunctive:

Nescio quis venit.

Some one came.

¹ Prætermitto.

² Sto.

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<i>alius ac fui</i>	.	.	.	<i>different to what I was</i>
<i>alii hoc, alii illud sentiunt</i>				<i>some think this, some that</i>
<i>alii alio currunt</i>	.	.		<i>some run one way, some</i> <i>another</i>
<i>vereor ne veniat</i>	.	.		<i>I fear he will come</i>
<i>[but vereor ut veniat</i>		.		<i>I fear he will not come]</i>

4. Caius swore that he would never do anything that was unworthy of a Roman citizen.
5. The river was so rapid that the army could not cross without great danger.
6. The boy asked me whether the old man had lived all his life at Gades.
7. He advised us to be mindful of the shortness of life.
8. He has been made heir to the whole estate.
9. I hope the poor citizens will be spared.
10. You are weak compared to him.

LXVIII.

1. The Senate was nearly all on the side of Hannibal.
2. The dictator swore that if no one followed he would die alone for his country.
3. He ordered the centurion not to kill the prisoners.
4. Who is there that does not love the old generals of Rome?
5. He gave the soldiers two pounds of corn apiece.

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ēquitātus,	-ūs,	<i>cavalry.</i>
peditātus,	-ūs,	<i>infantry.</i>
mānus,	-ūs,	<i>band.</i>
tripertito,		<i>in three divisions.</i>
quam maximus,	-i -ae -i,	<i>as great as possible</i>
habeo,	(2),	<i>hold (levy).</i>
convēnio,	-vēni -ventum,	<i>assemble.</i>
conscribo,	-psi -ptum,	<i>enrol.</i>
compāro,	(1),	<i>raise.</i>
cōgo,	coēgi, coactum,	<i>collect, compel.</i>

39. [xxxvi.] War (Service).

stipendium,	-i,	<i>pay, service, tribute.</i>
missio,	-ōnis,	<i>discharge.</i>
milītia,	-ae,	<i>warfare, military service.</i>
sacrāmentum,	-i,	<i>oath.</i>
tiro,	-ōnis,	<i>recruit.</i>
veterānus,	-i,	<i>veteran.</i>
immunitas,	-ātis,	<i>exemption.</i>
emeriti,	-ōrum,	<i>soldiers who have served their time.</i>
vexillarii,	-ōrum,	<i>reserve forces.</i>
in verba jūro,	(1),	<i>swear (according to a formulary).</i>
mēreor,	-ītus,	<i>serve, deserve.</i>
milīto,	(1),	<i>serve (as a soldier).</i>

40. [xxxvii.] War (Camp).

tābernāculum,	-i,	<i>tent.</i>
praetorium,	-i,	<i>general's tent.</i>
porta decūmāna,	-ae -ae,	<i>main gate of camp.</i>
castra hiberna,	-ōrum,	<i>winter camp.</i>
castra aestiva,	-ōrum,	<i>summer camp.</i>
castra stātiva,	-ōrum,	<i>stationary camp.</i>
āpertus,	-i -ae -i,	<i>open, unprotected.</i>

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6. Turn into *oratio recta*—(1) *Dixit eum si hoc diceret, errare*. (2) *Dixit eum si hoc diceret, erraturum esse*. (3) *Dixit eum si hoc dixisset, erraturum fuisse*.

7. Explain the figures in—(1) *Pateris libamus et auro*. (2) *Insaniens sapientia*. (3) *Superbos Tarquini fascēs*. (4) *Scuta latentia condunt*. (5) *Dulce loquens Lalage*.

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	V.	φίλιε	φιλιά	φίλιον
	A.	φίλιον	φιλίαν	φίλιον
	G.	φιλίου	φιλιάς	φιλίου
	D.	φιλίῳ	φιλίᾳ	φιλίῳ
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<i>Plural</i>	N.V.	φίλιοι	φίλιαι	φίλια
	A.	φιλίους	φιλίας	φίλια
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	V.	χρῦσοῦς	χρῦσῇ	χρῦσοῦν
	A.	χρῦσοῦν	χρῦσῇν	χρῦσοῦν
	G.	χρῦσοῦ	χρῦσῆς	χρῦσοῦ
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	A.	χρῦσοῦς	χρῦσᾶς	χρῦσᾶ
	G.	χρῦσῶν	χρῦσῶν	χρῦσῶν
	D.	χρῦσοῖς	χρῦσαῖς	χρῦσοῖς

Decline also : ἀπλοῦς, *simple* ; ἀργυροῦς, *of silver*.

Note 1.—Adjectives in -ous *pure* (like ἀργυροῦς) keep the α all through the Feminine Singular.

Note 2.—The methods of contraction should be carefully noted (cf. p. 5).

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5. Translate and comment on—(1) ἀκούσας δὲ αὐτῶν τρυζόντων...τῶν οἰκιῶν ὑμῶν ἐπιπριαμένων. (2) οὐκ ἀνέξομαι ζῶσα. (3) οὐ σοι μὴ μεθέψομαί ποτε. (4) ἥδει ἄξιος ἅν ὦν θανάτου. (5) γραφὴν ἐδίωκε. (6) ἀμείβειν χρύσεα χαλκείων. (7) πυραμὶς μείζων πατρός. (8) ὁ μάντις τοὺς λόγους ψευδεῖς λέγει.

6. What notion generally precedes the use of *πρίν*?

Give rules for the construction of final sentences in Greek, with examples.

7. Give the Greek of—mast; sail; anchor; stern; the school of Plato; some people; with impunity; as far as was in their power; may you be happy; skilful in speaking; it being lawful; more honest than rich; fairer than any before; too heavy for a boy; we must obey him; he did it unseen; don't talk.

8. Is there any connection or similarity between the case-endings of Latin and Greek?

9. Translate—

1. He sent for his wife and her son.
2. Do not go away till I come.
3. Surely you do not say so?

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ils se portent mal	ils se trompent	levez-vous
je m'appelle Louis	ils se sont levés	couchons-nous
vous vous portez bien	nous nous étions reposés	je me suis trompé

II. Give French of—

they are very well	you deceive yourself	we shall rest
they would get up	go to bed	we are not well
we will not go to bed	they call themselves French	they have deceived themselves

III.

1. A quelle heure vous coucherez-vous ce soir? A onze heures.
2. Il s'est trompé, je pense.
3. A quelle heure vous êtes-vous levé ce matin? A sept heures.
4. Vous ne vous reposez jamais.
5. Ce général s'était trompé.
6. Comment vous portez-vous, mon cher? Très bien, merci.
7. Les ennemis se sont battus.
8. Nous nous levons souvent à six heures.
9. Ne vous trompez pas : vous ne réussirez jamais.
10. Comment votre ami se porte-t-il? Très bien.
11. Comment vous appelez-vous? Je m'appelle Henri.
12. Nous nous portons très mal.

IV.

1. How are you to-day? I am very bad.
2. At what hour did you go to bed yesterday? At six.
3. You deceive yourself, my friend.
4. Do not get up at 10.0 this morning.
5. Dogs and cats always fight.
6. They had rested many hours.
7. Get up at five and go to bed at ten. Thank you.
8. What is your name? My name is Charles.
9. How is your brother? Very well, thank you.
10. We shall all go to bed at nine to-night.
11. These men had deceived themselves.
12. At what hour will they go to bed? At 10.0.

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LV

1. What is the gender of most rivers and countries ending in *-e* mute? Give five examples and two exceptions to each.

2. Give the feminine of *cheval*, *enchanteur*, *pair*, *berger*, *vengeur*, *indiscret*, *caneton*, *chameau*, *oncle*, *veuf*.

3. Distinguish between the pronoun *leur* and the adjective *leur*, and show how they are used in sentences.

4. What mood must a verb be put in ~~when~~ it is governed by a preposition? Give examples and an exception.

5. Write the 3rd pers. sing. present indicative and the 2nd pers. plural future indicative of *s'asseoir*, *vaincre*, *luire*, *faire*, *vêtir*.

6. Classify adverbs and give two examples of each class.

7. Distinguish between *le claque*, *la claque*; *le guide*, *la guide*; *le politique*, *la politique*; *le voile*, *la voile*; *le triomphe*, *la triomphe*.

8. Under what circumstances do *vingt* and *cent* take the sign of the plural? Give examples.

9. Translate into French :

(i.) *Is the tea strong enough?*

(ii.) *I shall take some toast.*

(iii.) *Will you pass me the bread?*

10. Give the English for :

(i.) *Vous n'avez pas le sens commun.*

(ii.) *Il sue sang et eau.*

(iii.) *Il a la tête près du bonnet.*

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